

THE DEFINITIVE GUIDE TO THE MAKING OF DOCTOR WHO

**BBC**

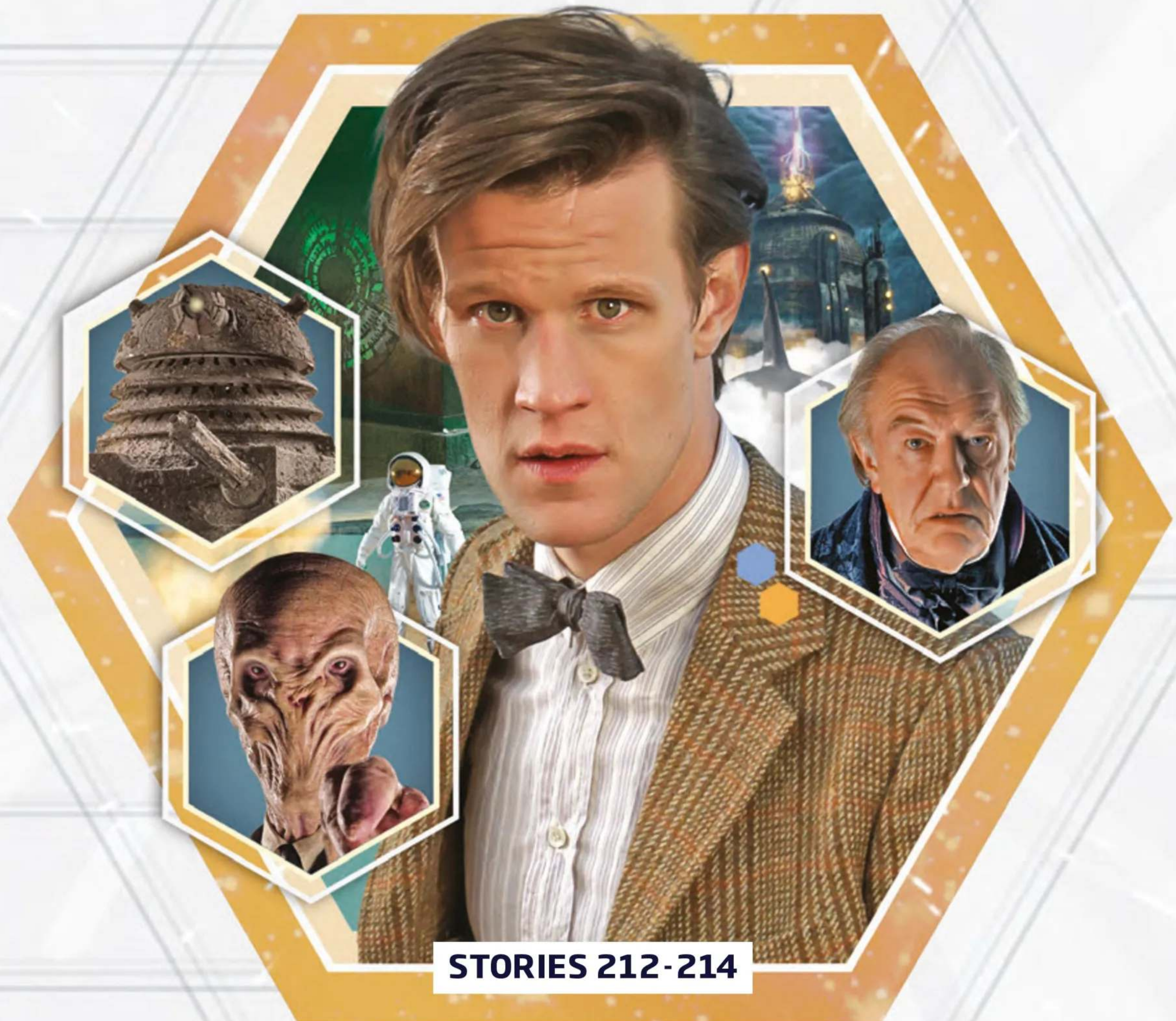
# DOCTOR WHO



THE **ELEVENTH**  
DOCTOR



## THE COMPLETE HISTORY



**STORIES 212-214**

**THE PANDORICA OPENS/THE BIG BANG,  
A CHRISTMAS CAROL  
AND THE IMPOSSIBLE ASTRONAUT/DAY OF THE MOON**









BBC

# DOCTOR WHO

THE COMPLETE HISTORY

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THE PANDORICA OPENS /  
THE BIG BANG

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A CHRISTMAS CAROL

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THE IMPOSSIBLE ASTRONAUT/  
DAY OF THE MOON

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**BBC**  
**DOCTOR**  
**WHO**  
**THE COMPLETE HISTORY**

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# Welcome

**I**t's no big secret that author Steven Moffat's script for the Eleventh Doctor's first Christmas Special, *A Christmas Carol* [2010 – see page 74], was based on Charles Dickens' 1843 novel, *A Christmas Carol*. The title alone is something of a giveaway, but the heart of the story – a mean-spirited man is made to mend his ways when he confronts the events of his youth – is given the distinctive *Doctor Who* twist.

Steven Moffat would turn to another piece of famous fiction with a Christmas theme for the following year's Christmas Special. This was *The Doctor, the Widow and the Wardrobe* [2011 – see Volume 70], inspired by *The Lion, the Witch and the Wardrobe* – the first of the Narnia books written by CS Lewis in which a group of children find their way into another world.

## Right:

Professor Sorenson transforms into a Hyde-like monster in *Planet of Evil*.



Steven Moffat is not the first *Doctor Who* author to seek inspiration from classic works of fiction. Producer Philip Hinchcliffe and script editor Robert Holmes, who worked on *Doctor Who* in the mid-1970s would often turn to literary sources as a starting point for their stories.

*Planet of Evil* [1975 – see Volume 24] is at least partially influenced by *Strange Case of Dr Jekyll and Mr Hyde*, Robert Louis Stevenson's 1886 novella about a scientist who, by use of a potion, transforms into a murderous 'monster'. In *Planet of Evil*, the tragic Professor Sorenson fights his own transformations, turning into a more literal monster than Dr Jekyll did.

In *The Brain of Morbius* [1976 – see Volume 24], Mary Shelley's *Frankenstein: Or, the Modern Prometheus*, published in 1818, provides rich source material of a scientist creating a man – which in the *Doctor Who* version became a body to house the brain of mad Time Lord, Morbius.

Robert Holmes' script for *The Talons of Weng-Chiang* [1977 – see Volume 26] drew on several sources of Victorian melodrama, but the most obvious being the Sherlock Holmes stories, by Sir Arthur Conan Doyle, and Sax Rohmer's series of books featuring Chinese super-villain, Doctor Fu Manchu.

Classic literature – particularly works of a more fantastical nature – can offer strong concepts to form the basis of a great *Doctor Who* story. The fact that these concepts and characters may be familiar to the audience gives them an added resonance and makes them all the more appealing.

John Ainsworth – Editor





'STEVEN MOFFAT'S SCRIPT FOR  
A CHRISTMAS CAROL WAS BASED ON  
CHARLES DICKENS' 1843 NOVEL.'





# THE PANDORICA OPENS/ THE BIG BANG

► STORY 212

River Song has a message for the Doctor: the mythical Pandorica, said to contain the most feared creature in the entire universe, is opening. As the Doctor confronts an army of old enemies, only one thing is certain... the Pandorica will open and "silence will fall".







# Introduction

**T**he end of everything – the utter annihilation of the whole universe – had been threatened a number of times over the years, but *The Pandorica Opens* actually did it! In the episode's final moments every star in the universe, at every point in history, went supernova, and the screen went black. The Doctor, at that point, had been locked in an escape-proof box by all his old enemies, and had to employ some tricky sleight of hand to ensure that the universe wasn't gone for good!

This cataclysmic moment was the climax to the recurring thread that featured throughout the 2010 series. Previously, from 2005, each year had seen a 'series arc' of this kind. In 2005: the mystery about Bad Wolf; in 2006: the origins and spread of Torchwood; in 2007: the rise of Harold Saxon, culminating in the reveal that the

Master was Prime Minister of the UK. In the run up to 2008's blockbusting finale, earlier episodes dropped hints about the impact of Davros' reality bomb, which was causing the stars to go out. The only way to top this evil genius' threat to the universe was, perhaps, to actually go ahead and destroy all of creation.

There was, however, another reason for this storyline beyond one-upmanship.

By the 1970s, the Earth was being invaded on a fairly regular basis. This never resulted in a global panic, however, as UNIT was on hand to hush things up. When the series returned in the 2000s, this pattern was repeated when the Slitheen attack in *Aliens of London/World War Three* [2005 – see Volume 49] was sold to the public as a hoax.

With the type of epic stories Russell T Davies wanted to tell, however, this couldn't be sustained. By the time of *The Stolen Earth/Journey's End* [2008 – see Volume 60], when the Earth was invaded by Daleks, there were very few people who still didn't know all about aliens.

In *The Pandorica Opens/The Big Bang* we discovered that the crack in time and space, seen throughout the 2010 series, was the result of the TARDIS exploding. Ultimately it would wipe out all of reality – including humanity's inconvenient awareness of aliens.

The Doctor's companion Amy Pond was able to 'reboot' the universe somehow... but it returned with subtle differences. As a result, some people seemed blissfully unaware of all those extraterrestrial incursions, but it didn't seem to wipe them out entirely... ■

## Below:

A hoax, apparently... the Slitheen attack.





'THE DOCTOR WAS LOCKED  
IN AN ESCAPE-PROOF BOX  
BY ALL HIS OLD ENEMIES.'



## STORY

### The Pandorica Opens

**I**n France, 1890, Vincent van Gogh has suffered a breakdown after finishing a painting. The painting is later brought to the Cabinet War Rooms in 1941. [1] Winston Churchill phones the Doctor, but is put through to River Song in the Stormcage Containment Facility in the year 5145. River escapes and breaks into the Royal Collection where she is discovered by Liz 10. River takes the painting, then meets Dorium Maldovar who gives her a vortex manipulator.

The Doctor decides to take Amy to the oldest planet in the universe, where there's a cliff with a message from the dawn of time. The message turns out to be from River: 'Hello Sweetie'. [2] The message includes some co-ordinates, which lead the TARDIS to Britain in the year 102 AD. A Roman soldier greets the Doctor thinking he is Caesar, and takes him to see Cleopatra

– River Song! [3] She shows him Vincent's painting of the TARDIS exploding. It's called *The Pandorica Opens*.

The painting includes a map reference. The Doctor, Amy and River ride on horseback to where the Pandorica is buried – Stonehenge. They go down into the Underhenge and see the Pandorica, a huge cube. [4] The Doctor recalls a legend about it containing "the most feared being in all the cosmos" and River reports that it is beginning to open. The Doctor guesses that the stones are transmitters and Vincent picked up the broadcast. He's not the only one. There are over 10,000 starships approaching Earth, including Daleks, Cybermen and Sontarans! [5]

River returns to the Roman camp to convince the commander to help them. A young Centurion volunteers.

The Doctor and Amy are attacked by a severed Cyberman arm. The Doctor scrambles its circuits – but then Amy is grabbed by cables snaking from an disembodied Cyberman head! [6] It fires







a tranquilizer dart into her neck. A headless Cyberman retrieves the head before being killed by the young Centurion, Rory! The Doctor reassures Rory that Amy is sedated before he realises that Rory has returned after being erased from time! [7]

The Doctor tells River to fetch the TARDIS then addresses the starships: “Remember every black day I ever stopped you, and then do the smart thing. Let somebody else try first!” [8]

River reaches the TARDIS and takes off. It materialises outside Amy’s house on 26 June 2010, and a sinister voice declares, “Silence will fall!” River enters Amy’s bedroom and discovers a copy of *The Legend of Pandora’s Box*. [9]

Rory finds Amy outside. She is crying with happiness and doesn’t know why.

River calls the Doctor and informs him that the Romans are not real. They are taken from a children’s picture book in Amy’s house. It’s all a trap!

The TARDIS takes off, controlled by an

external force. The Doctor tells River that she must perform an emergency landing to prevent the TARDIS exploding and causing the cracks in time.

Rory tells Amy she is crying because she remembers him. [10]

The TARDIS lands but River can’t open the doors.

The Pandorica opens. The Romans’ hands drop away revealing weapons – they are Nestene duplicates! Rory tells Amy to run, but Amy remembers him and refuses.

In the Underhenge, the Doctor is confronted by Daleks, Cybermen, Judoon, Sontarans and other alien races. They announce that the Pandorica is ready – for the Doctor! [11]

Outside, Rory cannot stop himself shooting Amy. The Doctor’s enemies explain that they have formed an alliance to stop him destroying the universe and seal him in the Pandorica. [12]

River opens the TARDIS doors, revealing a stone wall. Then the TARDIS explodes and the universe is destroyed!



## STORY

### The Big Bang

**A**melia Pond prays to Santa to send someone to fix the crack in her wall, but this time her prayer is unanswered. Later, a psychiatrist comes to visit her, because she keeps drawing pictures of stars when there are no stars in the sky. [1] Then a leaflet drops through the letterbox inviting Amelia to the National Museum.

The Pandorica is one of the exhibits, along with calcified Daleks. Amelia hides until the museum is closed, then places her hand on the Pandorica and it opens – revealing her adult self! “Okay, kid. This is where it gets complicated.” [2]

1894 years earlier and Rory is mourning Amy. Then suddenly the Doctor appears wearing a fez. [3] He tells Rory to get him out of the Pandorica, gives him the sonic screwdriver, and then vanishes.

Rory uses the sonic to release the Doctor from the Pandorica. The chamber is now empty, save from some calcified Daleks, as the other races have been deleted from existence. [4]

The Doctor places Amy in the Pandorica, explaining that it will keep her alive and restore her with a scan of her DNA in 2,000 years time. [5] He will travel to the future using River’s vortex manipulator, while Rory insists on remaining behind to guard the Pandorica.

In the future, Amy watches a presentation on the Pandorica, and the Lone Centurion who has guarded it for nearly 2,000 years. The calcified Dalek reawakens, then the Doctor appears and acquires a fez. Then Rory arrives and he blasts the Dalek’s eyestalk with his hand-gun. [6]

The Doctor uses the vortex manipulator to pop back in time and give Rory the sonic screwdriver and post the leaflet that brought Amelia to the museum. Then a second Doctor appears,







having travelled back from the future. He is mortally wounded. [7]

Amelia vanishes due to history collapsing. They head to the roof. The Doctor explains that the 'sun' is the TARDIS burning up. [8] River is time-looped within the control room, and the Doctor uses the manipulator to fetch her.

The Doctor works out that the Pandorica contains a memory of the universe and could be used to "reboot" it.

The Dalek catches up with them and shoots the Doctor. [9] He uses the manipulator to travel into the past. Amy and Rory run off to find him, while River destroys the Dalek.

Amy and Rory find that the Doctor is alive and inside the Pandorica. He intends to pilot it into the exploding TARDIS to power a restoration field.

The Doctor tells Amy that the crack in time is what took away her family, but if she remembers them, they will be returned. [10]

The Pandorica takes off with the Doctor inside. There is a big bang... and the Doctor finds himself in the TARDIS, travelling back through his own time stream. He sees Amy in the *Byzantium*, then he finds Amelia asleep in her garden on the night she waited. The Doctor puts her to bed and tells a story about how he "borrowed" the TARDIS. [11] Then he goes through the crack in the wall, and it closes behind him.

Amy is awoken on the morning of her wedding by her mother, Tabettha. After the wedding, her father is about to make a speech when Amy spots River. Amy remembers the Doctor, stands up and calls for "something old. Something new. Something borrowed. Something blue." The TARDIS materialises, bringing the Doctor with it. [12]

The Doctor enthusiastically joins in the disco, then returns River's diary and vortex manipulator. She disappears and the Doctor sets off in the TARDIS with Mr and Mrs Pond!



# Pre-production

**I**t's the finale. No other word for it. Every single episode in this series has been leading here. It's all about this one," explained showrunner Steven Moffat in *Doctor Who Magazine* of the concluding episodes of the 2010 series. And for this intricate culmination of the Doctor and Amy's adventures of the preceding weeks, the payoff had to deliver something on a grand scale. "This episode has to say 'BIG'. We are turning it up a level. We are really going mad with this

one," Moffat told *Doctor Who Confidential*, explaining to *Doctor Who Magazine* that "my ambition was for it to be a direct sequel to every story in the preceding series. To be honest, I got close. It's not a direct sequel to *Amy's Choice* [2010 – see Volume 64]! Next time, next time..."

Moffat's plan to have elements of the 2010 series feed through to its conclusion had been in his mind when he had started to plot out the series in general. However, as this was all being done at a very early stage he was careful to ensure that his



"IT'S THE FINALE. NO OTHER WORD FOR IT. EVERY SINGLE EPISODE IN THIS SERIES HAS BEEN LEADING HERE."

plotting for the climax did not constrict the episodes that came before it, allowing himself and the other writers the freedom to improvise around the basic theme of the series. He also wanted to have elements planted in the previous stories, including a sequence in one of his own episodes where it would be revealed that the audience had seen not the Doctor from the present, but a Doctor from the future. This temporal multi-layering was reminiscent of elements of the *Back to the Future* trilogy of films made in the 1980s

which saw the heroes become involved in their own past. "Yes it's twisty-turny, and timey-wimey, but I understand it, so why should I assume that other people won't?" commented Moffat of his complex climax in *Doctor Who Magazine*.

"Well I knew we were heading to a huge time explosion on the date of the last episode, and I knew the Doctor would be slipping back through the events of the series," continued Moffat. "The hardest part, was contriving a moment, when the Doctor could have a private chat with





**Above:**  
Van Gogh's  
prophetic  
painting of  
the TARDIS.

Amy, and her not see that it was the wrong Doctor. So, reverse plotting – need all the soldiers with their backs to her, and her eyes shut.” One of the very first things which Moffat had to write for his script of *The Big Bang* was in fact the sequence which first appeared in *The Time of Angels/Flesh and Stone* [2010 – see Volume 64] and would be recorded with Block One of the series on Wednesday 29 July 2009. Following this, Moffat also had to write additional sequences with characters and settings from other episodes which could be recorded for *The Pandorica Opens* at the same time as the guest cast members were recording their main appearances on the series. The first of these tied into *Victory of the Daleks* [2010 – see Volume 63] and would feature the characters of Winston Churchill and Edwin Bracewell with the painting which would later be revealed to have been painted by van Gogh. These inserts for the start of *The Pandorica Opens* were recorded on Wednesday 26 August by director Andrew Gunn’s Block Two unit during the recording of *Victory of the Daleks*. These comprised the scenes with the Prime Minister in his office, recorded at the Joint Resilience Unit premises at West

Cross in Swansea. A further insert – of Bracewell rushing down the corridor with the painting – was recorded as part of the schedule on Monday 31 August at Brackla bunkers.

The next sequence to feed forward was linked to *The Beast Below* [2010 – see Volume 63] and would feature the character of Liz 10 aboard *Starship UK*. This insert was recorded by Andrew Gunn’s team to fit in with the narrative of *The Beast Below* and featured Sophie Okonedo as Liz 10. It was recorded in the Orangery at Margam Country Park at Port Talbot at the end of a night shoot on Tuesday 22 September, shortly before the 5.30am wrap. Nathalie Cuzner stood in for Alex Kingston as River Song in these shots, since Kingston had now concluded her work on *The Time of Angels/Flesh and Stone* which had formed Block One.

“We’re shooting *The Pandorica Opens/The Big Bang* in the penultimate block, because they’re so effects-heavy, so The Mill has to have longer to work on them,” explained executive producer Piers Wenger in *Doctor Who Magazine*. It was during the early autumn that it became clear that with the CGI demand for the



climax and the projected broadcast dates starting at Easter 2010, the two-part finale would have to be made as Block Six rather than Block Seven, so as to have the post-production completed for a late June broadcast. “When the recording blocks got swapped, I was suddenly in deadline hell,” explained Moffat in *Doctor Who Magazine*. Consequently, scripting work on the season finale got underway in earnest while the series opener, *The Eleventh Hour* [2010 – see Volume 63] – was being recorded in September/October. Since various elements of Moffat’s plans for the series had altered during production, he was now to adapt his original concept of the climax, and also build in elements of the final version of *The Eleventh Hour* as recorded.

## The Pandorica

**T**he tale of the Pandorica – established in dialogue in *The Eleventh Hour* – would form the focus of *The Pandorica Opens* as its mystery was revealed. “The whole episode is telling you who the box is for,” explained Moffat in *Doctor Who Magazine*. “The Doctor’s description of the goblin who falls out of the sky, could only be him – as described by his enemies.” To emphasise the scale of the narrative,

Moffat also tapped into a child viewer’s desire for a dream *Doctor Who* story – to show the Doctor facing all his enemies (or at least as many as practical) at once, as they imprisoned him in the Pandorica, largely because of his own curiosity. The location for this momentous event – where the last of the Time Lords would fall – also had to be impressive: “The ultimate trap for the ultimate hero – it could only be there,” noted Moffat in *Doctor Who Magazine* as he considered the venue of Stonehenge, the amazing prehistoric monument located in the county of Wiltshire, England.

With *The Pandorica Opens* focusing on the Doctor’s capture despite the warnings handed down through history in van Gogh’s painting, *The Big Bang* would see the resolution of both his own fate and the destruction of the universe in a complex manipulation of time. Moffat was keen to emphasise that the order that the Doctor – as a Time Lord – experienced the universe in was not the same as that of others, and that he possessed a different perspective on the whole issue of causality. Because the stakes were so big on this occasion – with the collapse of the universe – the Doctor would break the laws of time. “The Doctor wouldn’t normally cheat quite as outrageously with the time lines, but really he’s not sticking to the rule book this week,” commented Moffat on *Confidential*.

Ultimately – despite the tricks with time – the Doctor would only be able to save all of existence by risking himself in an act of potential self-sacrifice. “I knew

### Connections: Evil box

▶ Pandora’s Box – upon which the Pandorica is based – was an object from Greek mythology; a jar presented to Pandora, the first woman on Earth, which contained all the evils of the world. Although ordered never to open it, Pandora’s curiosity got the better of her and the evils escaped. She did however manage to save one of the evils inside the container: hope. This was the tale told in Amy’s favourite childhood book: *The Legend of Pandora’s Box*.



#### Left:

The Doctor is trapped inside the Pandorica.



## THE PANDORICA OPENS / THE BIG BANG

that the Doctor would save the universe by sacrificing his own existence, and his time stream being thrown into reverse,” Moffat told *Doctor Who Magazine*, as he recalled that the idea of an individual’s time stream being thrown into reverse was one which he had read in the 1972 book *The Making of Doctor Who* by Malcolm Hulke and Terrance Dicks. “The image of him being erased, and fighting to hang on – and then seemingly giving up and turning himself into a story for the sleeping Amelia – was the starting point.” It was the Doctor’s devious plan to plant memories in Amelia’s mind and turn her into the girl that he had originally met in *The Eleventh Hour* which would result in his own salvation. “The Doctor came back because a young girl wished for him on her wedding day – does it get any more bonkers? I did one draft that was a bit more scientific – did I say scientific? I mean a bit more sciencey-wiencey – but it just died on the page,” explained Moffat.

The role of Amy and Rory in this two-part story was crucial. Moffat brought back Rory – despite the fact that he had never existed following his erasure in *The Hungry Earth/Cold Blood* [2010 – see Volume 65] – as a series of memories. “The relationship is the clinching moment of the series,” he noted when speaking at the Apple Store of the plot strand which turned a comedic love story into a tragedy. Rory – or rather an Auton construct which believed it was Rory – would kill Amy, but then redeem himself with a gallant gesture, watching over her for two millennia. “I think a lot of life is working out how to apologise sufficiently to the one you love,” commented Moffat on *Confidential*. “If you’ve just shot her dead, I think probably standing guard on a box for 2,000 years is about right. There are some things that mowing the lawn doesn’t cover.” Ultimately, the narrative for Rory and



Amy would be resolved happily with their much-delayed wedding; “I like weddings. So I wanted Amy to have a great wedding,” commented Moffat.

When it came to the intricacies of the future Doctor saving his present self in *The Big Bang*, Moffat needed a device to sell this complex concept to a viewing audience. To keep track of which Doctor was which and when he was moving back and forth in his own time stream, the writer decided to have the future Doctor wear a fez and carry a mop – which would signpost things for the viewers. The writer also indulged in fun with time loops – the Doctor would take Amelia’s drink from her to give it to her later when she was thirsty, due to her drink being taken away earlier. Moffat also warned his fellow executive producers, Piers Wenger and Beth Willis, in advance about the Doctor’s startling new head gear. “Steven mentioned the fez to Wenger and I before he even wrote it,” noted Willis on *Confidential*. “He said, ‘I’m thinking of putting Matt [Smith] in a fez in Episode 13.’ Both Piers’ and my jaws hit the floor. We went: ‘A fez? You’re kidding me! If we put Matt in a fez, Matt will never take the





fez off. He will want to wear the fez for the whole of the next series. It will be glued to his head!’ And he said, ‘No, no. I’ve got a cunning plan. As soon as he’s got the fez, I’m going to kill the fez.’”

One late addition to the mix of *The Big Bang* was a calcified Dalek which would return to life to menace the Doctor and his friends. “It was a late idea, actually,” noted Moffat in *Doctor Who Magazine*. “I only had the Doctor’s self-erasure, and the wedding in my head when I started. Then I remembered, ohh, I’d better have a villain! And once you’ve thought of a Stone Dalek, you have to have a Stone Dalek.”

## Finale scripts

**M**offat completed writing *The Big Bang* of the new *Doctor Who* series on Tuesday 1 December 2009 – the script’s title was a rude joke; “I knew when I wrote it, that it was the night that River Song was conceived aboard the TARDIS,” he told *Doctor Who Magazine*. Copies of the scripts were quickly sent out to Croatia where the Block Five team was recording *The Vampires of Venice* [2010 –

see Volume 64] and *Vincent and the Doctor* [2010 – see Volume 65] on location. “When I read the finale I was in Croatia and I had this massive bed with loads of drapes over it, so I made this den and then got in there and read it and sort of cried rather a lot,” Karen Gillan told Vernon Kay on his radio show. “When I got the script I couldn’t really believe it,” Arthur Darvill told *Confidential*, recalling how it took him a while to figure out all the time loops in the narrative, and then watching the 2000 historical blockbuster *Gladiator* to get himself in the mood for playing Rory as a Roman soldier.

“I had a sort of overview, but I didn’t know everything until I got the scripts,” recalled Matt Smith on Radio 1’s *Newsbeat*. “They’re very secret about it – even with us.” Smith was delighted with the epic nature of the episodes and the magical way in which Steven Moffat had the Doctor play with time. “Episodes 12 and 13 are truly inspirational pieces of television from Steven,” he commented at the Paley Center in New York. “I think they’re the best thing he’s ever written. The ways he plays with time are quite extraordinary.”

The director of Block Six was to be Toby Haynes, another new director for *Doctor Who* but one with a track record which included *Hollyoaks*, the establishing of *MI: High*, plus work on episodes of *Holby Blue*, *Spooks: Code 9* and *Being Human*, and also *Five Days*, which he was completing work on as he started to prepare for *The Pandorica Opens/The Big Bang*. Haynes was also very familiar with *Doctor Who*, having been an enthusiastic viewer since his childhood and even a subscriber to *Doctor Who Magazine*. “It was absolutely bizarre when I read it – completely different to anything I’d read before,” commented Haynes of the scripts for the finale in *Doctor Who Magazine*. “The set-up for it was

**Left:**  
The Stone Daleks are exhibits in the museum..



## Connections: Gee-up!

▶ The Doctor rides a horse to Stonehenge alongside Amy and River Song; he had previously been seen on horseback in *The Masque of Mandragora* [1976 - see Volume 25], *Survival* [1989 - see Volume 46] and *The Girl in the Fireplace* [2006 - see Volume 52].



great, and I really thought that *The Big Bang* would still be set in the Pandorica chamber, but it just wasn't! It was this massive left turn."

During the location shoot for *Vincent and the Doctor* at Vrsine in Croatia for the scenes at the home of Vincent van Gogh - the Yellow House - an establishing shot of the abode in the rain was recorded for the start of *The Pandorica Opens* by director Jonny Campbell and

his team on Thursday 3 December. Then, when recording on *Vincent and the Doctor* continued back in Wales a fortnight later, on Tuesday 15 December Toby Haynes, producer Peter Bennett and director of photography Stephan Pehrsson arrived at the end of another location day. Sutton Farm at Llandow - which was used for the interiors of the Yellow House - appears in the opening scene of the stricken Vincent van Gogh being tended to by Doctor Gachet and Madame Vernet. This sequence was recorded before work wrapped at 7.30pm.

Following Christmas, Toby Haynes' pre-production period continued with recces on Wednesday 6 and Thursday 7 January 2010. One of the big questions for the team was about the venue specified in Moffat's scripts for the Pandorica: Stonehenge. Would a location shoot at the megalithic site be practical or permissible. And would it break the show's budget? "We started asking ourselves whether this story would still work if it was a different stone circle," recalled Haynes in *Doctor Who Magazine*. "It was breaking my heart: I was gutted! This is the *Doctor Who* episode where he finds out what Stonehenge is for... It's a key feature to keep in there and I fought tooth and claw for it." Ultimately,

a deal for a single night of recording at the famous venue was agreed.

The shooting scripts for *The Pandorica Opens/The Big Bang* were issued on Tuesday 12 January. A key character in the story was River Song, last seen in the episodes *The Time of Angels/Flesh and Stone* earlier in the 2010 series. As on that occasion, River Song's greeting to the Doctor was "hello sweetie". She was also seen to be imprisoned at Stormcage - as referred to by Octavian in *Flesh and Stone* - and employed hallucinogenic lipstick to escape her captors as in *The Time of Angels*. River still had her PDA from those episodes, although it was established that the events of the *Byzantium* were still in her future. River acquired a vortex manipulator, a device used by time agents of the fifty-first century, as established by the introduction of Captain Jack Harkness in *The Empty Child/The Doctor Dances* [2005 - see Volume 50].

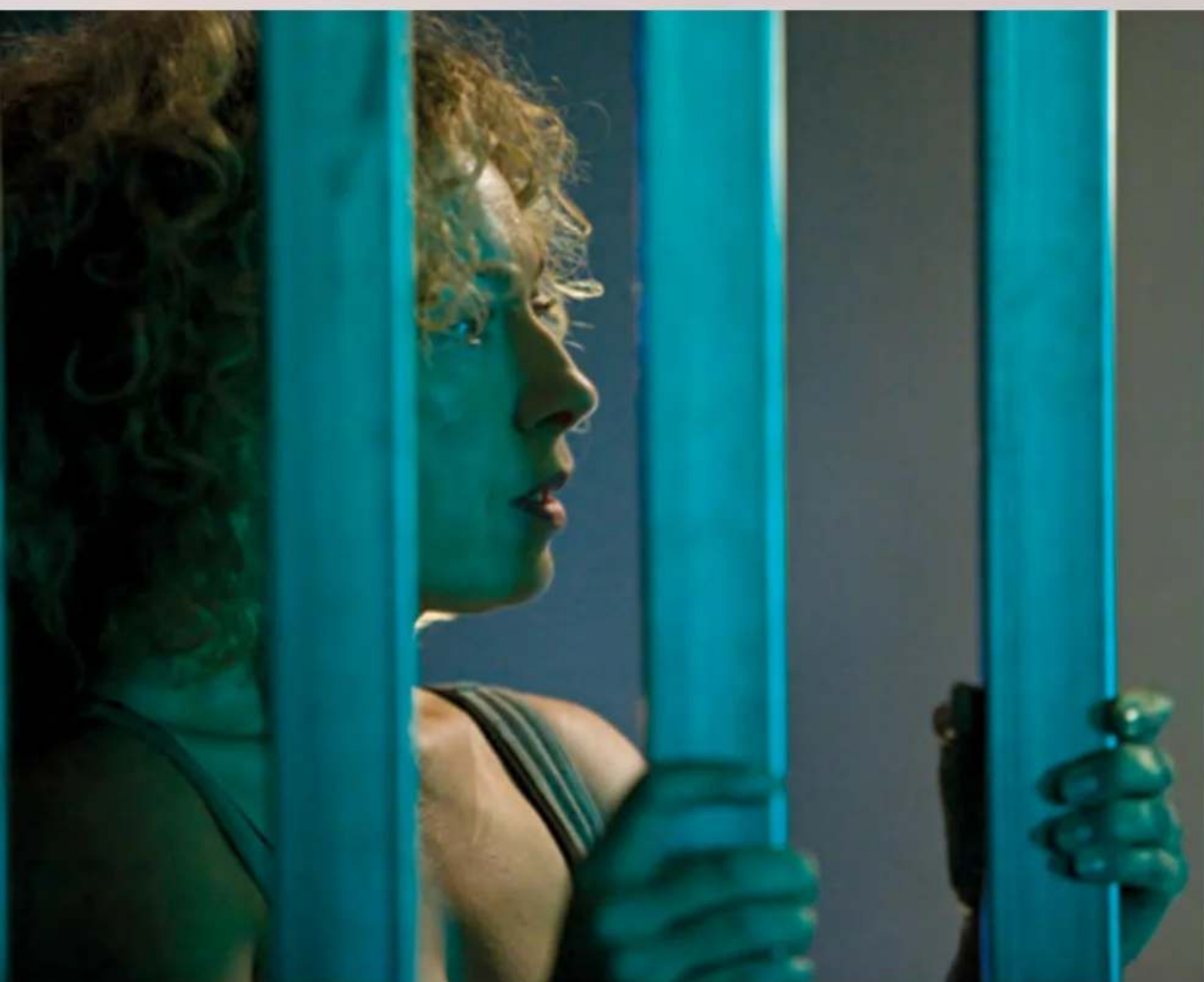
The Doctor referred to the events of Amy joining him aboard the TARDIS in *The Eleventh Hour*, and River Song found the toys of the Doctor from Amy's childhood seen in that episode, while Rory

## Right:

It turns out the Roman soldiers are actually Autons!







made reference to Leadworth. Rory had been killed and erased from time in *The Hungry Earth/Cold Blood*, and his ring for Amy had been discovered by his wife-to-be at the end of *The Lodger* [2010 – see Volume 65]. The Doctor had been told that “the Pandorica will open” by Prisoner Zero in *The Eleventh Hour*.

## Enemies of the Doctor

**T**he Autons – plastic life-forms animated by the Nestene Consciousness – had been introduced in *Spearhead from Space* [1970 – see Volume 15] and subsequently appeared in *Terror of the Autons* [1971 – see Volume 16], *Rose* [2005 – see Volume 48] and *Love & Monsters* [2006 – see Volume 53]; River Song also made reference to the Nestenes.

The Daleks returned, having previously appeared in *Victory of the Daleks* earlier in the same series; the three Daleks seen were the white Dalek Supreme, the red Drone and the yellow Eternal.

The Doctor gave Amy a brief background to the Cybermen who had been introduced in *The Tenth Planet* [1966 – see Volume 8], and had been reintroduced as originating

on a parallel Earth in *Rise of the Cybermen/The Age of Steel* [2006 – see Volume 52]; their last appearance had been in *The Next Doctor* [2008 – see Volume 60] and they were led by a Cyber Leader, first seen in *Army of Ghosts/Doomsday* [2006 – see Volume 53].

The Sontarans had first featured in *The Time Warrior* [1973/4 – see Volume 20], and more recently had appeared in *The Sontaran Stratagem/The Poison Sky* [2008 – see Volume 58] as well as being glimpsed in *The End of Time* [2009/10 – see Volume 62] and featuring in episodes of *The Sarah Jane Adventures*.

River Song referred to various other alien species attuned to the Stonehenge transmissions. The reptilian Terileptils had featured in *The Visitation* [1982 – see Volume 35] and one appeared briefly as an illusion in *Time-Flight* [1982 – see Volume 35]. The Slitheens – a criminal family from Raxacoricofallapatorius – had been introduced in *Aliens of London/World War Three* [2005 – see Volume 49] and more recently had been glimpsed in *The End of Time* as well as featuring in *The Sarah Jane Adventures*. The Chelonians had not appeared on the *Doctor Who* television series, but had been introduced in the 1993 novel *The Highest Science* by Gareth Roberts published in the series *Doctor Who: The New Adventures*. The Drahvins were a female-dominated race of clones encountered by the Doctor in *Galaxy 4* [1965 – see Volume 6], the Zygons were shape-changing aliens seen in *Terror of the Zygons* [1975 – see Volume 23], the Atraxi had been introduced in *The Eleventh Hour*, and the proud reptile race of the Draconians

### Left:

jailbird – River’s behind bars again.

### Connections: Secret of the stones

▶ Located in the county of Wiltshire, Stonehenge is a prehistoric earthworks, with the stones erected around 3000 BC. It had been previously glimpsed during the *Doctor Who* TV Movie [1996 – see Volume 47], and in *The Time Meddler* [1965 – see Volume 5] it was suggested that it had been constructed with the help of anti-gravity lifts.





## THE PANDORICA OPENS / THE BIG F



**Above:**  
The Doctor  
descends  
to the  
Underhenge.

had featured prominently in *Frontier in Space* [1973 – see Volume 19].

A vast array of alien creatures assembled at the Pandorica. The Sycorax had featured in *The Christmas Invasion* [2005 – see Volume 51] and were glimpsed in *The End of Time*. The hired muscle of the Judoon had been introduced in *Smith and Jones* [2007 – see Volume 54] and appeared in *The Stolen Earth/Journey's End*; as well as appearing briefly in *The End of Time*,

they had also featured in *The Sarah Jane Adventures*. The Doctor and Rose Tyler had encountered a Hoix in *Love & Monsters* [2006 – see Volume 53], and the creature had subsequently appeared in *Torchwood*, which is also where the Weevils had made regular appearances since the episode *Everything Changes* [2006]. Also from *Torchwood* was the blowfish creature from the instalment *Kiss Kiss, Bang Bang* [2008].

The Uvodni – referred to in production paperwork as ‘Kudlek’ – had made their début in *Warriors of Kudlak* [2007], a story from *The Sarah Jane Adventures*. The Silurians – in the form most recently encountered in the episodes *The Hungry Earth/Cold Blood* – were also present. The Roboforms introduced in *The Christmas Invasion* appeared in their guise from *The Runaway Bride* [2006 – see Volume 54], this time without their Santa Claus outfits.

Several of the earlier episodes during the series now fed forward to the climax, particularly in the pre-credits which opened – according to the script – at ‘van Gogh’s house (as established in [*Vincent and the Doctor*])’; this presented the famous artist encountered by the Doctor and Amy. In the Yellow House was ‘a painting of sunflowers, with the words ‘For Amy’ woven into it (as seen in [*Vincent and the Doctor*])’ and the artist was seen with the physician Doctor Gachet (‘see VG’s portraits’) – who had been referred to in the episode but not seen – and also Madame Vernet (‘a woman – middle-aged,

### Connections: Magic man

▶ River Song’s comment that wizards in fairy tales usually turn out to be the Doctor echoes the fact that in *Battlefield* [1989 – see Volume 45] it was indicated that the figure of Merlin in the Arthurian legends was indeed a future incarnation of the Doctor.





pinched face') who had been featured previously and referred to van Gogh drinking around the town. Next came a sequence set during the Blitz of 1941 with Prime Minister Winston Churchill and Dalek construct Edwin Bracewell, set in the war bunker as per *Victory of the Daleks*. *The Beast Below* was then referenced when River Song encountered 'Liz 10... She looks exactly as she did before, except her hair is now greying'; this sequence was set almost 2,000 years after the Doctor's visit to *Starship UK*.

In the script, the stage directions noted that the Doctor used his cased binoculars 'as in *The Empty Child*'.

The start of the script for *The Big Bang* played out the events of the start of *The Eleventh Hour*, but this time without the arrival of the crash-landing TARDIS. Aunt Sharon, who had been referred to in the earlier episode, now featured in the story, as did Amy's mother and father whom she had alluded to having lost in the original timeline.

When the Doctor sent a last message to Amy, River and Rory over the PDA, it was his sometimes-catchphrase 'geronimo'. In deleted dialogue, the Doctor again declared – as in *The Eleventh Hour* – that bow ties were cool, and was also heard to insist of his newly adopted headgear that "fezzes are cool".

The "raggedy Doctor" whom little Amelia encountered in *The Eleventh Hour* was again referred to by her adult self at the wedding reception. On seeing the Doctor, Rory also recalled that he had been the stripper at his stag party in *The Vampires of Venice*. The Doctor revealed that his dancing skills, as previously displayed in *The Empty Child/The Doctor Dances*, had apparently been lost in his two subsequent regenerations.

The saloon where River Song did business with Doriem was 'an old, wooden shack in the middle of a blasted heath. Like an Australian drinking den, in the outback'. Doriem was 'a bulky sinister man. Like Sidney Greenstreet from *Casablanca*, but entirely blue. He's smoking a hookah – the pipe goes into his ear, but the smoke puffs out of his mouth'; this description referred to the English film star and his role as underworld boss Signor Ferrari in the famous 1942 movie.

## The Underhenge

**T**he message on the cliff face of Planet One was originally 'Doctor, I Need You', echoing the phrase 'Mrs Peel, I Need You' used by the character John Steed to attract the attention of his colleague Emma Peel at the start of many episodes of the 1967 series of *The Avengers*. The pre-credits sequence was extremely long, covering almost 11 pages of script.

The Doctor and Amy were greeted by Marcellus, described as 'a tubby, wheezy' Roman soldier, while later on in the script the Roman Commander was outlined as 'fifties, hard as nails'. The Pandorica Chamber was envisaged as 'like a temple from *Indiana Jones*', invoking visions of chambers seen in the successful series of movie adventures featuring the archaeologist such as *Raiders of the Lost*

### Left:

Aunt Sharon takes young Amelia on a day out.





## THE PANDORICA OPENS / THE BIG BANG

### Right:

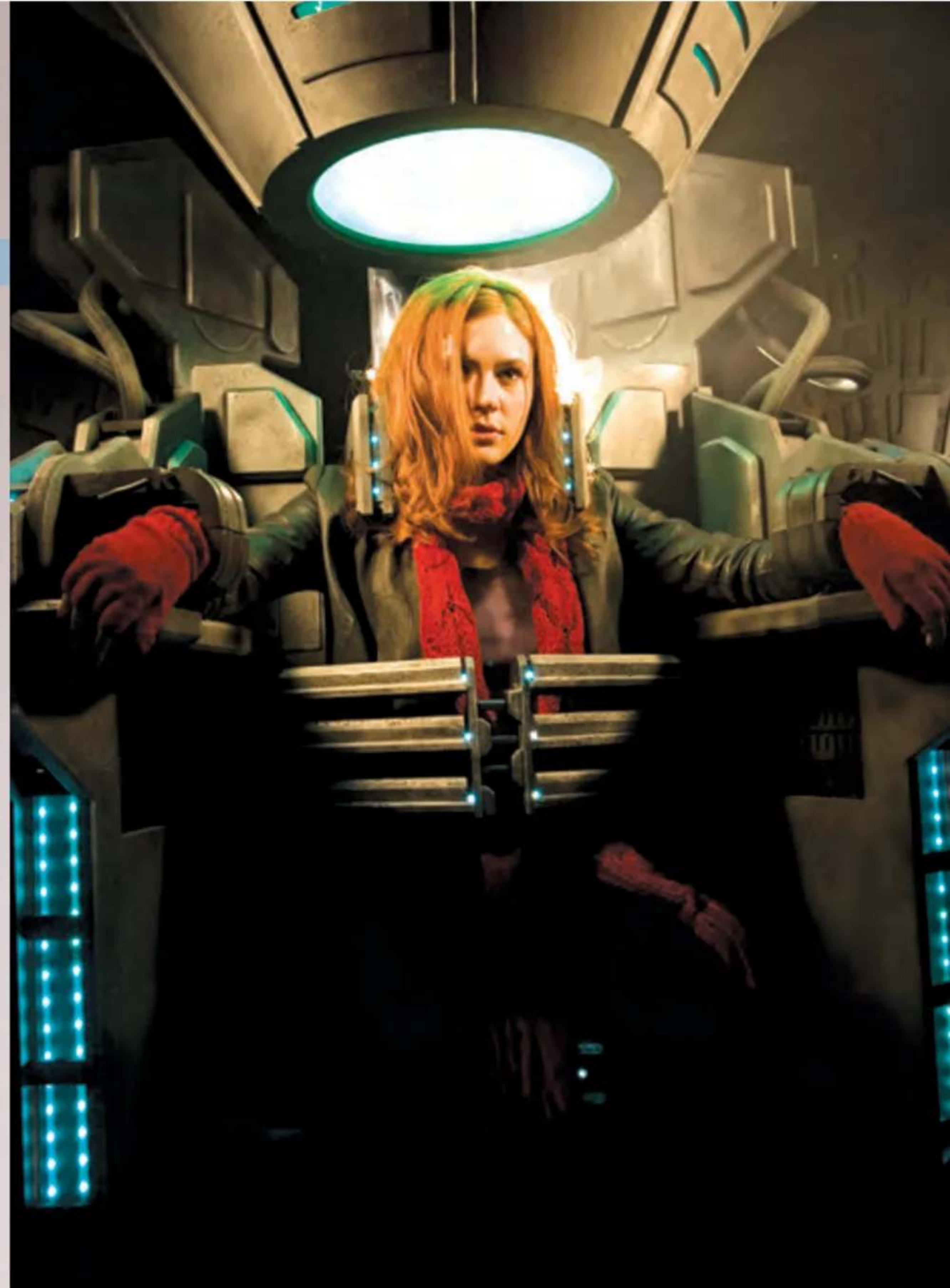
"Okay, kid. This is where it gets complicated."

*Ark* from 1981 and *Indiana Jones and the Temple of Doom* from 1984. The Pandorica itself was described as 'a gleaming black cube. About 10 feet square, its surfaces are covered in intricate, inlaid patterns. It looks like a black-varnished puzzle box.' Originally, when the Doctor placed his hand on the box there was to be a point-of-view shot from inside the box of the Doctor's handprint being scanned and analysed on an alien display. Such sequences were intercut throughout early scenes in the Underhenge.

A key sequence in the script was the Doctor addressing his enemies aboard their space vessels, outlined as 'Stonehenge: bathed in a hundred searchlights looking like a rock concert. And crowding the air around and above it, like sparks round a bonfire, HUNDREDS OF SPACESHIPS. (These are smaller attack-craft, like [*Star Wars*] X-Wings – and all different, as far as we can make them out).'

### Below:

The Doctor gives the speech of his life.



Originally, when the TARDIS went wild with River Song aboard, the Cloister Bell was to be heard; this had last been featured in *The Eleventh Hour*. The date reading on the monitor appeared over the crooked smile crack, and on each toll flicked back to the date of 26/06/2010. On one of the TARDIS roundels, the crack appeared and started to spread.

### Out of sequence

**I**n the Pandorica Chamber, the script indicated that the Doctor would be confronted with a 'fantastical menagerie of EVERY MONSTER HE HAS EVER FACED'. The script originally closed with the stage direction: 'The whole screen burns out into nothing. A silence. Then blackness. And across the blackness – as if splintering across the television screen – a crooked smile crack.'

The script for *The Big Bang* began with the night sky and the Rory construct cradling the dead Amy, after which were to appear the captions: '102 AD' and 'The End of the Universe'. The next sequence



in Amelia's garden in 1996 was noted as 'exactly the opening shot of 1.1' in reference to *The Eleventh Hour*. Exhibits such as the Nile penguins were specified in the stage directions.

As the Doctor appeared and vanished using the vortex manipulator, the stage directions indicated that he 'fatoon!ed'. When sealing Amy in the Pandorica and leaving her a message for when she woke, the Doctor's actions were described as 'like his mind-meld in *The Girl in the Fireplace* [2006 – see Volume 52] and *The Eleventh Hour*'. The Pandorica timeline at the National Museum was outlined in the script as 'Discovered Under Stonehenge' in 107AD, then 'Taken back to Rome', 'Stolen by the Goths', 'Sold by Marco Polo' (a key character from *Marco Polo* [1964 – see Volume 2]) and 'Recovered from Aegean seabed'. Originally, the script did not indicate the Doctor's out-of-sequence appearances to Rory and little Amelia when he fatoon!ed back and forth from the National Museum to give them instructions and leave notes. Also, when the Doctor's party talked while walking around the National Museum, the script noted, 'We keep as much of this conversation on the move as we can – West

Wing style' in reference to the style of direction employed in the American drama series *The West Wing* which ran from 1999 to 2006. When the Pandorica shot skywards from the museum, the script described it as 'just like Captain Jack at the end of [the *Torchwood* serial] *Children of Earth*'.

Of the scene where the Doctor saw Amy placing the card in the shop window, the script noted, 'This scene to be rewritten to match Gareth [Roberts]'s [*The Lodger*] and shot on the set of that one.' Of the next sequence in the Byzantium forest vault, it was noted, 'This scene already shot on the set of... *Flesh and Stone*'; it was originally indicated that the start of this sequence would feature more of the *Flesh and Stone* Doctor speaking to Octavian and his clerics. The short sequence of little Amelia waiting for the TARDIS to return was also indicated as 'already shot as part of [*The Eleventh Hour*]'. Amy's mother, Tabet Pond, was

described as 'tall, faintly glamorous, posh Scottish' while her father, Augustus, was 'middle-aged... Short, round, like a toby-jug – a little ponderous rumble of a man'.

The readthrough for the two episodes was held on Wednesday 13 January. Matt Smith and Karen Gillan were working at Upper Boat from 8am that day recording inserts to complete *The Vampires of Venice* and *Vincent and the Doctor* with director Jonny Campbell. Arthur Darvill had a costume fitting for Block Six during the morning, and Alex Kingston – who had last played River Song in *The Time of*

### Connections: Great leaders

▶ Great Britain was part of the Roman Empire from around 43 AD to 410 AD. In *The Pandorica Opens*, the Doctor is mistaken for Caesar, with the Emperor at the time being Trajan. At the Roman encampment near Stonehenge, River Song claims to be Queen Cleopatra – Cleopatra VII, the final pharaoh of Egypt who had died in 30 BC; this historical figure had previously been referenced in *The Masque of Mandragora* [1976 – see Volume 25] and *The Girl in the Fireplace* [2006 – see Volume 52].



### Left:

The Doctor accessorises with a mop and a fez.





## THE PANDORICA OPENS / THE BIG BANG



**Above:**  
River has a gun  
and she's not  
afraid to use it.

*Angels/Flesh and Stone* during August 2009 – was also in attendance for make-up and costume tests. A camera test, with special lenses to be used for the Pandorica scenes, was held at 3pm, and the readthrough was due to take place at the studios at 4pm. However, this was delayed to around 5.15pm when snow and ice prevented some key personnel from arriving at Upper Boat in time.

Caitlin Blackwood, who had played young Amelia in *The Eleventh Hour* a few months earlier, returned to reprise her role in *The Big Bang*. Playing Claudio in *The Pandorica Opens* was former CITV presenter and *Rock Rivals* regular Marcus O'Donovan, while Clive Wood – whose career included *Mr Palfrey of Westminster*, Steven Moffat's *Press Gang* and *London's Burning* – was cast as the Roman Commander. Joe Jacobs, who played the Stormcage guard in *The Pandorica Opens*, had worked on *Holby Blue*, while Amy's Aunt Sharon was finally brought to life as Susan Vidler whose credits included *The Jump*. Tabetha Pond was played by Karen Westwood who

had featured regularly in *Monarch of the Glen*.

Although a vague chronology had been assembled in the shooting scripts, a more detailed version was created for the call sheets. The opening van Gogh sequence was set in 1890 (Night 1), while Bracewell found the painting on Day 2 – in 1941 – and Churchill made his phone call on Night 2. River received the phone call at the Stormcage Facility in 5145 at 2207 on Night 3 and had escaped by 2210. Aboard *Starship UK* in 5145 (almost 2,000 years after the events of *The Beast Below*), River looked for the painting at 0007 and encountered Liz 10 at 0022 on Night 4; she then purchased a vortex manipulator at The Maldovarium – again in 5145 – at 2307 on Night 5.

The bulk of the narrative for *The Pandorica Opens* was then set on Day 6. The message for the Doctor was seen on Planet One at 1216, after which the action moved to 102 AD with the TARDIS' arrival at 1302 and the Doctor and Amy arriving at the camp at 1332. By 1522



they were at Stonehenge with River, and entered the Underhenge at 1912 on Night 6. By 1927, the Doctor had determined that he needed the might of the Roman army to stand against the approaching aliens, with River arriving back at camp at 1947. The Cyber body parts attacked at 2000, with Rory arriving at 2006 and saving Amy at 2027. As the Pandorica opened, the alien vessels arrived at 2034. The TARDIS dematerialised at 2047, and the Doctor told Rory to go after Amy at 2054. River realised about the trap while in Amy's house in 2010 at 2103. The Pandorica opened at 2110 with the Autons shedding their programming, and the Rory construct shot Amy at 2116. The Doctor was clamped inside the box at 2119 and sealed in at 2121, with Rory cradling his dead fiancée at 2122. The Doctor then appeared – with fez and mop – at 2201, and received his punch from Rory at 2233.

### Timey-wimey storyline

**A**s with *The Eleventh Hour*, Amelia prayed to Santa at 2000 in the year 1996, but this time specified as Night 7 and without the Doctor's sudden arrival. Night 8 then saw the visit from the therapist with Amelia explaining her starry picture at 1907 and later receiving the leaflet about the Anomaly Exhibition at 2010. Weeks later on Day 9, Amelia and her aunt visited the National Museum, arriving at 1400 and reaching the Pandorica box soon after 1436. Amelia then hid and saw her older self emerge from the strange object at 2233 on Night 9. With history shrinking, Night 9 was compacted, with Rory saving the party from the Stone Dalek at 2312, the injured Doctor apparently dying in front of his younger self at both 0000 and 0100 (depending on your point of view), and

then the group emerging onto the roof to see dawn at around 0603. The Doctor was then blasted by the Dalek at 0610 and travelled back 12 minutes to be found in the Pandorica at 1000, outlining his plan by 1600 and then taking off at 1700.

Day 11 saw the Doctor watching Amy place the advert about Craig's lodger in 2010 – three weeks earlier in the Doctor's timeline – and Night 12 found him in the *Byzantium* forest vault in the fifty-first century. Night 13 was then spent back in 1996; this time, the Doctor found Amelia waiting in the garden at 0200, put her to bed at 0203 and said his goodbyes to Amelia – and the universe – at 0211.

Day 14 – Saturday 26 June 2010 – began at 8am with Amy's mum bringing her breakfast. The Doctor then arrived at the reception at 1621, patented the Drunk Giraffe at 1827 and sneaked away at 2117 to meet River at the TARDIS at 2200. Soon after, the newly married Ponds had joined him, with Amy shouting her “goodbye” at 2210 and the TARDIS heading off to deal with the *Orient Express* incident at 2215. ■

#### Below:

The Doctor congratulates Mr Pond.





# Production

**R**ecording for *The Pandorica Opens/The Big Bang* began on Thursday 14 January, starting on the standing set of the TARDIS from 8am to 7pm. The only cast required for the day were Matt Smith, Karen Gillan, Alex Kingston and Arthur Darvill. With snow on the ground outside Upper Boat studios, the first scene to be recorded was narratively the last, with the Doctor, Amy and Rory in wedding gear, and the newly married couple agreeing that they

would be travelling on to adventures new. Following this, Gillan and Darvill took part in the photoshoot showing snaps of Amy and Rory together, including the fancy dress shot of the latter in centurion gear which was key to the story. Meanwhile, shots of River trying to escape from the TARDIS to be confronted by a rock face were recorded, along with the Doctor's interruption of her looping cycle. BBC Interactive recorded a tour of the new TARDIS set at lunchtime, after which Alex Kingston left for ADR work. Towards the



'RECORDING FOR THE PANDORICA OPENS/  
THE BIG BANG BEGAN ON  
THURSDAY 14 JANUARY.'

end of the day, the sequence of Amy and the Doctor in the TARDIS at the start of *The Pandorica Opens* was recorded, and by 7pm work had begun on the sequence of the Doctor's universe rewinding as he saw himself and Amy heading for Space Florida the previous week. For this, Andy Jones stood in as the Doctor for lining up some shots requiring past and present Doctors.

The dual-Doctor TARDIS scene completed recording from 8am the next morning. Matt Smith then headed off to rehearse the Doctor's telephone

conversations for late in *The Pandorica Opens* and take part in a test session for the injured make-up which he would sport after his encounter with the Stone Dalek. Meanwhile, Gillan took part in another photoshoot for pictures of Amy discovered by River Song. After this, Smith and Gillan were both engaged in work with BBC Interactive as they recorded their dialogue for the first two editions of *Doctor Who: The Adventure Games* at the Bang post-production facility in Cardiff, accompanied by *Confidential*. Meanwhile, at Upper



Boat, Haynes' team continued recording through to 7pm with Kingston alone in the TARDIS performing River's solo scenes for *The Pandorica Opens*. "We didn't get it all in," recalled Haynes in *Doctor Who Magazine*. "We were on the train back to London feeling like failures, having had such high hopes. Now the pressure was on more than ever before." Over in London, Steven Moffat was also chatting to BBC Interactive as he recorded interview and introduction material for the *Doctor Who* website.

Pink revisions for the script of *The Pandorica Opens* were issued on Monday 18 January; these were generally very minor, changing the Doctor commenting on the co-ordinates which brought the TARDIS to Roman Britain, emphasising the presence of River's equipment bag and the Doctor's use of a PDA to talk to his friends, deleting the Doctor tossing

his microphone to Rory when he leapt off the stone, and altering small elements of River arriving at Amy's house in 2010. Similar small changes on pink pages were made to *The Big Bang*; these covered Aunt Sharon trying to point out items at the dinosaur exhibition to Amelia, the Doctor explaining to Rory how he formulated a plan while inside the Pandorica and looking at River's equipment, the Doctor commenting on the TARDIS powering the restoration field to bring back the universe, and minor changes to the Doctor putting little Amelia to bed.

The second week of recording found Toby Haynes and his team at the Guildhall in Swansea. The venue had previously been visited by the *Doctor Who* team when recording *Silence in the Library/Forest of the Dead* [2008 – see Volume 59] in January/February 2008 and also featured in *Torchwood: Children of Earth* made in

## Right:

Two Amys prepare for a timey-wimey scene.







September of the same year. Opened in 1934, the cultural centre was now going to be transformed into the National Museum, the home to the Pandorica in 1996. *Doctor Who Confidential* was on hand when work began on Monday 18 at 8am on the roof of the building as the Doctor and his friends realised that the burning sun which had sustained life in a starless universe was in fact the TARDIS, and then came under attack from the stone Dalek. During the drizzle, a plate shot for the demise of the Doctor's beloved fez was also recorded, after which Arthur Darvill went to conduct an interview with *Confidential*. Meanwhile, the two Amys got together inside the building in the area dressed as the Pandorica display in the anomaly exhibition (abbreviated to TAE). The opening of the box was the first scene to be recorded featuring both Karen Gillan and her young cousin Caitlin Blackwood, which Gillan found to be a strange experience; during the museum shoot, Gillan was visited by her mother who was a huge fan of *Doctor Who*, while her aunt was also acting as chaperone. The Pandorica itself was most impressive, with Toby Haynes commenting to *Confidential* that it was "my favourite prop I've ever had built for me. It was fantastic to shoot

with. It's quite simple in its construction, but the size of it makes it feel impressive." The area around the Pandorica had been dressed with props representing all the strange anomalies caused by the disruption to reality: 'Polar Bears in Australia', 'Nile Penguins (Aptenodytes Fervens)', 'Dinosaurs on Ice' and 'Pharoahs in the Himalayas'. Two Stone Daleks were present, listed as 'Unidentified Stone Relics' which could possibly have been deities. The moving Stone Dalek was adapted from the blue Dalek seen in *Victory of the Daleks*, with a new skirt section, while the orange Dalek appeared as its static colleague. The first day in Swansea wrapped at 6.30pm; this would be the standard working hours for the week.

### Connections: Exterminate!

▶ The Doctor had previously been shot by a Dalek on two occasions: *Planet of the Daleks* [1973 - see Volume 20] and *The Stolen Earth/Journey's End* [2008 - see Volume 60].



### Left:

Unidentified stone relics!

## Amelia in the museum

**W**ork at the Pandorica exhibit continued from 8am next day - Tuesday 19 - with the scenes of Amelia finding the Pandorica. Having recorded his drink-snatching insert, Smith then went to record an interview for *Confidential* while Blackwood continued to record scenes of Amelia in the museum after opening hours, plus Amy emerging from the Pandorica. For the scenes of the seven-year-old approaching the strange exhibit, Toby Haynes talked Blackwood through her performance, explaining, "I just wanted it to feel massive and eerie for her." Meanwhile, *Confidential* had caught up with Arthur Darvill being fitted with his Auton right hand by Millennium FX; this prop was taken from a cast of his own hand, and operated by a technician standing behind him... while Darvill himself tucked his real right hand up



behind his back. Following this, the attack from the Stone Dalek began, with veteran Dalek operator Barnaby Edwards inside the casing, Colin Newman operating the dome, and Nicholas Briggs providing the alien's chilling voice as usual.

Wednesday 20 found the crew at the Guildhall in Swansea, continuing the Dalek attack sequence – after which Matt Smith went to be made up as the injured Doctor. In the meantime, the sequence of the Stone Dalek being restored by light from the Pandorica was recorded. “Getting to shoot a Dalek in the face, with a gun that comes out of my hand. That’s not a bad day’s work, is it?” recalled Darvill to *Doctor Who Magazine* of the day’s recording. “I remember waking up that day and thinking about all the fun stuff I was going to do!” Arthur Darvill had a costume fitting for later in the story, and the latter part of the day was focused on the Pandorica with the weakened Doctor revealing to his friends how he aimed to reboot the entire universe at the cost of his own existence.

The injured Doctor’s final speeches before departing in the Pandorica formed the start of the working schedule for

**Below:**  
The Doctor’s  
double.



Thursday 21, including his talk to Amy. Following this, Matt Smith went for a make-up change while the scene of River, Amy and Rory receiving the text ‘Geronimo’ was recorded. The anomaly exhibition area was then redressed while recording continued on the staircase sequence of the Doctor’s party discussing how the Dalek would need to recharge before it could kill the Time Lord. The *Confidential* camera crew was present on Friday 22 when the key scene of the day was the staircase sequence in which the Doctor was confronted by his own apparently dying self from 12 minutes into the future. Stuntman Gordon Seed doubled for Smith, falling in his smoking costume down a flight of steps under the supervision of stunt arranger Crispin Layfield. Following this, the crew moved to a nearby corridor to record the scene where the stone Dalek shot the Doctor. During lunch, Toby Haynes sneaked back to the set to have a play inside the Stone Dalek casing accompanied by Stephan Pehrsson.

## Recording in Cardiff

**T**he last day at the Guildhall was Saturday 23 January, starting with some additional shots of the injured Doctor giving the warning to his younger self; Andy Jones again stood in for Matt Smith where necessary. Following this, River Song continued her face-off with the Stone Dalek (started the previous day), and numerous pick-up shots of the Doctor inside the Pandorica – including his piloting of the box towards the sun – were recorded. After that, Smith’s injured make-up was removed while recording covered the scene of his friends finding that the Doctor’s supposed-corpse had vanished. Work at the Guildhall concluded





with the corridor sequence of the Doctor explaining how the Pandorica contained the memories of the universe.

Following a day off, recording at 8am on Monday 25 began with two hours at the National Museum of Wales in Cathays Park, Cardiff, most recently visited by the *Doctor Who* team for *Vincent and the Doctor* in November 2009. The arrival of Amelia and her aunt in the foyer was recorded first, after which the scene with the Doctor explaining more about the Pandorica's powers to his colleagues took place in a corridor; this had been rehearsed concurrent with recording of the earlier sequence. After this, Alex Kingston went to have a costume and make-up change for the rest of the day's filming, Gillan recorded an interview with *Confidential* and Arthur Darvill departed for a haircut and costume fitting for his role as a centurion. Smith and Gillan took an early lunch and then spent the afternoon on publicity work. Meanwhile, additional scenes of Amelia dragging her aunt around the museum were recorded, along with an

establishing shot and also a plate shot for the departure of the Pandorica via the roof.

The crew then relocated to Entrance 4 of the underground car park at Cardiff's Millennium Stadium off Westgate Street. Since opening in June 1999, the stadium had been visited several times by the *Doctor Who* team, initially for work on *Dalek* [2005 – see Volume 49] in October 2004. Now its concrete corridors formed the area of Stormcage where River Song was being held prisoner, and then escaped. Following this, the team relocated to another venue in the city, a boutique nightclub called Crystal on St Mary Street which would be the saloon 'at the end of the universe' for the evening; this was where River Song acquired a vortex manipulator from Dorium. "It was my homage to the Cantina Bar scene in *Star Wars* with a *Casablanca* twist!" commented Haynes in *Doctor Who Magazine*, with reference to two legendary movies. Dorium was played by Simon Fisher-Becker, a great fan of *Doctor Who* who had his head shaved for the part. Haynes commented to Steven Moffat that

**Above:**

The Doctor looking a little worse for wear.



## THE PANDORICA OPENS / THE BIG BANG

### Connections: The biggest bang

► 'The Big Bang' is the common term applied to the cosmological theory that the universe expanded from an extremely hot and dense state around 14 billion years ago. Aunt Sharon mentions that she does not trust Richard Dawkins, the evolutionary biologist; Professor Dawkins previously appeared playing himself in *The Stolen Earth/Journey's End* [2008 - see Volume 60].



Fisher-Becker knew what he was doing with the role and would be worthy of a return appearance. Work concluded at 8pm.

The Miskin Manor hotel at Pontyclun to the north of Cardiff - previously featured in *Torchwood* (*Something Borrowed*) and *The Sarah Jane Adventures* (*The Wedding of Sarah Jane Smith*) was transformed into Leadworth's village hall for the *Doctor Who* wedding of the year on Tuesday 26 January. The Doctor's arrival back into reality from Amy's memories of an alternate timeline began recording at

8am, with *Doctor Who Confidential* among the wedding guests. "It's like gate-crashing someone else's wedding and sitting at the top table," Arthur Darvill told *Confidential* as he and Gillan took centre-stage amid an assembly of supporting artists. At the start of the day, Smith was photographed for digital reference for the CGI work needed on the pre-credit sequence for *The Eleventh Hour* which he had recorded a fortnight earlier. Also, while Gillan and Darvill were in their wedding outfits, photographs required for *Amy's Choice* were taken at a special photoshoot before recording wrapped at 7pm.

The reception continued recording from 10am on Wednesday 27 back at Miskin Manor, kicking off with a session where choreographer Ailsa Berk helped Smith to develop his Giraffe Dance for the evening disco. The *Confidential* team was present to capture the result in all its glory. With the rest of the village hall interiors completed, the scene of the Doctor departing the celebrations for the TARDIS was recorded.



The crew then relocated to the Vicarage at Rhymney, the venue used as Amy Pond's home during the recording of *The Eleventh Hour* in September/October 2009; the final scenes of *The Big Bang* had originally been written for Leadworth Square, but relocating them to Amy's home was more cost-effective. Night recording continued with the closing scenes for *The Big Bang* as River Song teased the Doctor, Amy called "goodbye" to 2010, and the TARDIS faded away before work wrapped at 9pm.

### Straddling the timezones

**T**oby Haynes and his crew would spend the next couple of days at Rhymney, straddling the timezones of 1996 and 2010. Work on Thursday 28 began indoors at 8am with River Song's arrival at the empty property in one version of 2010, and then scanning the house. Following this, Alex Kingston departed for a BBC America and a 'press





pack' interview session at Upper Boat. Recording with blackouts around the Vicarage to simulate night continued with the mysterious delivery of a museum leaflet to young Amelia, after which Matt Smith departed for his noon interview date with the BBC America team; Karen Gillan was also to record her chat with the crew at 2pm before ADR work. Smith and Gillan then spent some time with the website team recording their answers to various questions, and when Gillan was called for recording, Smith carried on alone. The pair also interviewed each other. When asked about her favourite bit of work on *Doctor Who*, Gillan replied, "Yesterday was pretty up there! I was filming a big scene for the finale and it was a really major scene for Amy. It was a real challenge and took a lot of building up to."

Remaining in 1996, the sequences of Amelia's starry picture being discussed in the sitting room were recorded by the team back at Rhymney, followed by the

1996 bedroom sequences of Amelia which mirrored the opening of *The Eleventh Hour*. By the time darkness had fallen, Smith had returned to work on exterior scenes, including the Doctor gathering up the sleeping Amelia. After this, the girl's aunt and therapist showed her that there were no stars in the sky, before work wrapped at 8pm.

Recording at Rhymney from 8am to 7pm on Friday 29 again had *Confidential* in attendance, this time starting the day in a version of 2010 where – on entering the living room – Amy was delighted to see her father! Amy's mother then delivered her breakfast in bed, after which the phone conversation between Amy and Rory on the morning of their wedding was recorded, with Arthur Darvill in the

#### Above:

What is Amy remembering?

#### Connections: Stolen goods

▶ When the Doctor speaks to the sleeping Amelia, he tells her how he had borrowed the TARDIS and meant to take it back; the revelation that the Doctor had taken the TARDIS without permission had been made back in *The War Games* [1969 – see Volume 14] and restated recently in *Planet of the Dead* [2009 – see Volume 61].





## THE PANDORICA OPENS / THE BIG BANG

house's bathroom. Gillan departed for ADR work after this, with the sequence of River finding Amy's books which unravelled the mystery in the bedroom. Meanwhile, a second unit under director Ashley Way had been recording pick-up shots for *The Hungry Earth/Cold Blood* in the surrounding area, and also recorded an establishing shot of a local church for the Pond-Williams wedding.

For the main unit, time rewound to 1996 for the arrival of the Doctor in the hallway of Amy's home, and then the scene where he put the tired seven-year-old to bed and told her the all-important fairy tale which would restore him to reality. "We went further and further into it, and Matt got more and more emotional the more we did it," recalled Toby Haynes of the scene in *Doctor Who Magazine*. "Matt prepped for it – he was listening to a song by Johnny Cash, it's that one where he's looking back on his life [his cover of *Hurt*]. Matt was listening to that to get into the right frame of mind. He nailed it on the first take." Matt Smith then departed for ADR work on earlier episodes, following which, Blackwood was interviewed by *Confidential*. After dark, the arrival of the TARDIS at the empty house in 2010 was recorded, along with close-up shots of Alex Kingston as River Song in the garden prior to work concluding at 7pm.

The following week began with a day at Margam Country Park near Port Talbot. In addition to featuring in *The Sarah Jane Adventures* and *Torchwood*, the estate had been prominently seen as the Rattigan Academy in *The Sontaran Stratagem/The Poison Sky* recorded in October 2007. Now, some distance from the nineteenth-century Tudor-style mansion, the BBC Cymru team used the open estate to form the Roman encampment of Ancient Britain and the plains around it. With *Doctor Who Confidential* on set, work ran from 11am to

### Right:

Roman soldiers surround Stonehenge.



9pm and kicked off with the arrival of the Doctor and Amy on the hillside to meet Marcellus, continuing with their entry to the Roman tent to meet 'Cleopatra'.

Next came the recording of the close-ups of the Doctor, Amy and River riding for their lives towards Stonehenge. The estate offered an open stretch of road devoid of buildings or signs of civilisation, along with a road along which a Jeep Comanche could be driven. On the back of the Jeep were mounted a camera on a vibration isolator and also the saddle of a horse. As such, the actors would take their places on their 'mounts' and simulate riding, while the camera recorded close-ups as the vehicle drove along. "It kills your thighs," commented Kingston to the *Confidential* crew who covered the shoot. "That's possibly one of the strangest things I've ever done. It's a little bit undignified," observed Gillan, while – after performing his take – Smith admitted, "You feel a bit of a berk doing it."

After darkness fell, a real horse supplied by Modris Kesans was ridden by Kim





McGarrity – stunt-doubling Alex Kingston – for the sequence of River riding back towards the encampment, and arriving at the Commander’s tent. Following this, greenscreen shots of River talking to the Doctor from the plains were recorded, along with the departure of the TARDIS.

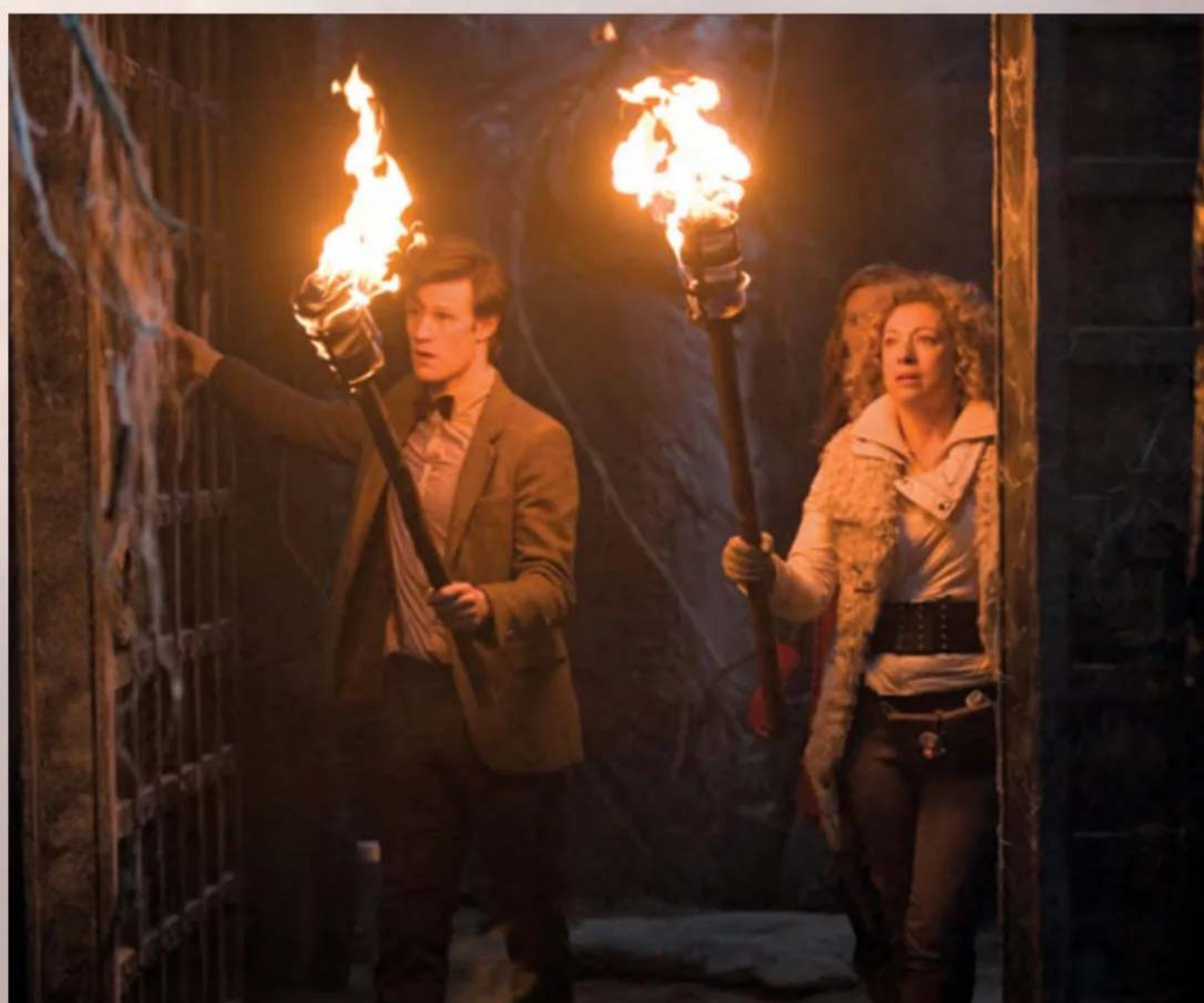
## Stonehenge

**O**n Tuesday 2 February, the BBC team – and *Doctor Who Confidential* – travelled south to Stonehenge near Salisbury in Wiltshire, with a coach leaving Upper Boat at 7pm, due to arrive in time for the 11pm shoot. Since Stonehenge was open to the public from 9.30am to 4pm, Toby Haynes had been able to book a single night of recording in the circle itself which, since 1977, was normally off-limits to visitors to prevent erosion. Since the scenes in the script were generally set at night, this did not present a problem for the bulk of the shoot. “I can say to the audience: ‘We’ve gone to Stonehenge. Here it is,’” was how Toby

Haynes described his aim for the location on *Confidential*.

The only cast members required were Smith, Gillan, Kingston and Darvill, and the emphasis was on wide shots with cast, establishing them as being at the genuine location. In terms of illumination, small lighting balloons were used along with ground lighting, since no heavy equipment – such as lighting cranes – could be used at the venue in case of damage, and the deployment of a helicopter had been ruled out for similar reasons. The actors were massively excited to be allowed into the circle, but were under strict instructions about their privileged visit. “I wanted to climb on one [of the stones], but they wouldn’t let me,” Matt Smith later commented on *Friday Night with Jonathan Ross*. The revelation of the hidden steps to the Underhenge was recorded first from 11pm, and – almost immediately – the crew was hit by a shower of rain. “Despite putting large mats down on the ground and being extremely respectful, we still turned the place into a slight mud bath,” Haynes told *Doctor Who Magazine*.

**Below:**  
Exploring the Underhenge.





## THE PANDORICA OPENS / THE BIG BANG

### Right:

"Could you all just stay still a minute because I am talking!"

Following this came the Doctor's realisation that he could harness the might of the Roman Empire, and then Rory approaching Amy. Then numerous establishing shots with the cast were recorded through the rest of the night. However, the final hour of the schedule was the most important. The BBC team had to vacate the site by 9am, so it would be ready to open to visitors again. This meant that the whole of the scene of the Doctor's party arriving at Stonehenge would have to be recorded in the first hour after sunrise; such a sequence would normally require an additional half an hour. "We shot until they told us to get out. Basically, we just sort of ran at it!" explained the director on *Confidential*. By 9am, the team had frantically recorded the scene as far as possible with the use of a Steadicam, working against the tension of a tight schedule. "In the morning, we got on the motorway and drove off as fast as we could with the rushes!" Toby Haynes explained to *Doctor Who Magazine* of his team's departure for a nearby hotel to rest for the day before returning to Wales in the evening.

### Connections: Domestic bliss

▶ Appearing in the TARDIS, the Doctor's salutation, "Hi honey - I'm home," is a clichéd phrase used to represent the arrival on the domestic scene of the working husband in American situation comedies of the 1950s and 1960s, and had formed

the basis of a spoof 1991 sitcom on the subject.



Photographs of the night shoot were posted by BBC Wiltshire on its website the following day. Meanwhile, the BBC team returned to Margam Country Park where they would spend three nights at their own lightweight replica of Stonehenge – or 'Foamhenge' as they nicknamed it. Recording on Wednesday 3 February began at 11pm, kicking off with Rory and Claudio seeing all the lights in the sky above the burial ground. The team then



started to record the big scene with the Doctor addressing the vessels above him; as such, Smith was allowed to climb on one of Stonehenge's stones – albeit not a real one. The director's plan for this sequence was to make the Doctor look like a rock star at Wembley Stadium, but the weather conditions were so poor that the scene was only partially completed by 7am when the team wrapped.

*It's Who... and the stones* announced *The Sun* as it reported on the Stonehenge shoot for *Doctor Who* on Thursday 4 February. For that night's shoot from 7pm, the Roman legions were required and were drilled in their movements by Ailsa Berk. *Doctor Who Confidential* was present to witness the terrible weather which again plagued recording. "The conditions we had to shoot in were pretty diabolical," Haynes related to *Confidential*. Trying to complete the Doctor's big address scene, Matt Smith was barely able to hear the director through the ice-cold wind and rain which lashed Foamhenge; to get in the mood, Smith listened to a lot of Rolling Stones music. The focus for the night after this was mainly on the intimate scenes between Rory and Amy, as Amy found herself crying and started to remember Rory...



only shortly before he realised that he was not the real person he had believed himself to be. Surrounded by mud generated by the rain, Gillan and Darvill played out what the actress told *Confidential* was the “biggest moment for Amy of the series”. Amy’s death scene was recorded around 2am as the crew pressed on with the schedule. “The weather conditions that night were quite difficult to work with because it was absolutely freezing,” observed Karen Gillan on *Confidential*. The second night at Foamhenge wrapped at 6am.

## Roman soldier replication

**T**he final night at Margam saw the presence of the *Confidential* team. Work from 6pm saw the conclusion of scenes near the burial ground, including the Doctor’s sudden appearance in *The Big Bang* and Rory’s well-aimed punch, with Smith and Darvill choreographed for safety by Crispin Layfield. Meanwhile, a second unit had been recording replication shots of the Roman soldiers against a greenscreen and point-of-view shots of the hole leading down to the Underhenge. Finally, the main crew went indoors to the Orangery at Margam and recorded the



River Song parts of the encounter with Liz 10, with a double standing in for Sophie Okonedo in work up to the 5am wrap.

The teams for both *Doctor Who* and *Confidential* reassembled at 5pm on Saturday 6 February for an evening and night shoot through to 1am at Upper Boat; Matt Smith was also recording his contribution to *The Video Diaries* for the DVD release. While the sequence of River asking the Romans for help was recorded in the Commander’s Tent by the main unit in Studio 5, on the floor of Studio 1+2, the Doctor suddenly discovered that he was back in his TARDIS – *sans fez* – as captured by the second unit. Matt Smith then joined the main unit to record the earlier scenes of River/Cleopatra showing the Doctor van Gogh’s painting *The Pandorica Opens*. In the meantime, the second unit continued with other inserts such as the snowy TARDIS monitor, close-ups of River looking at Amy’s books and photos – with Nathalie Cuzner doubling for Alex Kingston who was busy on the other set – and other cut-aways such as close-ups of River’s PDA, the clamp being placed on the stone and the strange landing marks found in Amy’s garden. Following a rest on Sunday, recording at Upper Boat ran from 1pm to midnight on Monday 8 February, requiring only Smith, Gillan and Kingston. The close-ups of dialogue between the Doctor, River and Amy as the injured Time Lord took his place in the Pandorica at the museum were recorded first, after which Smith was able to lose his severe make-up, and Gillan entered the hot seat to record her close-up warning to Amelia, “Okay kid, this is where it gets complicated.”

Work then moved onto the entrance of the Pandorica Chamber, the biggest set constructed for *Doctor Who* since it re-entered production in 2004 and inspired very much by the impressive sets

**Left:**  
River gets  
a head.





**Above:** Rory the Roman tries to understand what's going on.

seen in the *Indiana Jones* movies. “I’m a big Indiana fan,” Toby Haynes told *Doctor Who Magazine*, “And I loved *The Tomb of the Cybermen* [1967 – see Volume 10], so I wanted that feel. That’s why we’ve got the big doors. These episodes are all about awe: people looking at stuff. Steven Spielberg does those spine-tingling moments really well. I think we’ve got a few of those.” Gillan was massively impressed with the 360-degrees construction, declaring it to be “my favourite set so far”. From pre-production discussions about how the characters would see and be seen inside the chamber, Haynes had suggested that the Doctor, Amy and River should carry movie-style burning flambeaux. This had initially caused concern over Smith’s clumsiness with props, but Danny Hargreaves of Real SFX provided safe gas-powered flames. In fact, it transpired that Gillan was far more nervous of handling the burning props... and took some time to relax when using them in the scenes. Millennium FX demonstrated the use of the lethal Cyber arm to the team,

and the crew was visited by John Levene, who had played UNIT’s Sergeant Benton on *Doctor Who* between 1968 and 1975.

Tuesday 9 February was again spent on the set of the Pandorica Chamber with work from 8am to 7pm, and again with Smith, Gillan and Kingston, although this time *Doctor Who Confidential* was in attendance, along with Neil Midgley of *The Daily Telegraph* for his latest chat with Matt Smith. The journalist was shown the new TARDIS set, and noted the development of the Doctor’s character in recent months. “The Doctor you meet in the first episode is a different Doctor from the Doctor we’re filming now,” explained Smith, “because in [*The Eleventh Hour*], of course, he’s a man getting used to his body, going ‘How do I fit into this world...?’” Recording continued with the trio’s entrance to the Underhenge, and to get the atmosphere of both fear and the excitement of discovery, Toby Haynes played into the set a music cue from the soundtrack album to *Raiders of the Lost Ark*: John Williams’ composition, *The Map Room: Dawn*. The use of the



background track helped the cast move around in a specific way, and allowed Haynes to cut the resultant shots to flow together smoothly. Recording also began on the sequence where the various parts of a Cyberman attacked the Doctor and Amy, with Fiona Walsh and Peter Hawkins of Millennium FX present to supervise the use of the Cyberman costume. Since the Cyberman was only to have one arm, it was worn by amputee actor Tim Baggaley, who did not have a left arm, and whose action sequence was supervised by Crispin Layfield. "I really wanted to work with the Cybermen because they're quite a famous monster and I hadn't met one yet," Gillan commented on *Confidential*. To remove the Cyberman's head in early shots, Tim performed with a green mask over his head which would be removed in post-production. For the effect of shots from the gun mounted in the Cyber arm, Danny Hargreaves fired pellets coated in zirconium at the Pandorica; the friction of impact caused these to spark in a highly effective manner.

## Exploring the Underhenge

**A**rthur Darvill joined the trio for recording in the Pandorica Chamber from 8am to 7pm on Wednesday 10, with the *Confidential* team again present. The major sequences for the day were again the trio exploring the Underhenge – and hearing the alien radio transmissions – as well as the attack by the Cyberman body parts, plus the arrival of Rory. The sequence with the body parts was very successful, and Steven Moffat considered making the Cyberhead into a new creature in its own right because he thought the scene in which it attacked Amy worked so well. For the cables leaping from the head at Amy's face, the shot was recorded

in reverse; the cables were held in place on Gillan's face by magnets and then pulled away. At lunchtime, with the early scenes in the Underhenge completed, Alex Kingston rehearsed her solo TARDIS scenes with Haynes. From 2pm, a second unit directed by producer Peter Bennett was recording on the TARDIS set covering scenes towards the end of *The Pandorica Opens* with River attempting to open the ship's doors.

The attack on the Doctor and Amy by the Cyber body parts continued from 8am on Thursday 11, after which Amy stumbled backwards into the adjacent antechamber. Soon Arthur Darvill was back on set, with Rory stepping over the Doctor, saving Amy and meeting the Doctor – following this, Karen Gillan departed for a costume fitting. Then the Pandorica came to life, and the final scene of the day before the 7pm wrap was Rory and Claudio running up the steps from the Underhenge.

At Upper Boat, the week's recording concluded with more work in the vast Pandorica Chamber from 8am to 7pm, with Ailsa Berk on hand to drill the Roman soldier extras in their transformation into Autons, while Fiona Walsh of Millennium FX supervised the use of the false Auton

**Below:**  
Preparing  
an armless  
Cyberman  
for action.





## Connections: I do

▶ The rhyme “something old, something new; something borrowed, something blue” had become a good luck tradition for brides on their wedding day by Victorian times.



hands which flipped open to reveal energy guns. Numerous scenes were recorded with Smith, Gillan and Darvill, starting with the Doctor telling River that he needed the TARDIS and then Amy not recognising Rory. After this, Gillan had a costume fitting, while Darvill departed for similar duties

after the scene where the Doctor told Rory to follow his fiancée. The remaining scenes of the day focused on the Doctor and Claudio, from the Doctor answering the PDA through to him being held prisoner by the Auton legionaries.

Over the weekend, Matt Smith popped over to Venice in Italy to meet up with writer Toby Whithouse and tour the real setting of *The Vampires of Venice* in a special edition of *Doctor Who Confidential*. On the first day of the following week, only Smith was required from the regular cast for recording from 8am to 8pm on Monday 15. *Doctor Who Confidential* was also on hand to witness the greatest ever assembly of monsters from the series, all carefully choreographed by Ailsa Berk. Ten members of the Millennium FX team were on hand to dress the supporting artists in a variety of available monster costumes – adapting them to fit performers other than Paul Kasey, for whom most of the outfits had been crafted. Kasey was present playing the Judoon Captain, with its voice – plus those of the Daleks and Cybermen – being provided as usual by Nicholas Briggs who commented, “It’s great seeing all the monsters together.” Ruari Mears, another regular monster performer, featured as the Cyber Leader while Christopher Ryan, the former star of *The Young Ones* who had played General Staal in *The Sontaran Stratagem/The Poison Sky*,

again donned Sontaran attire to appear as Commander Stark (or Commander Strak as some cast lists referred to him). “I’m most impressed with the Sontarans,” Haynes told *Confidential*. “When you see them in front of you, they really do seem like real creatures.” Colin Newman was also on hand to operate the dome of the white Dalek, with its yellow and red colleagues inhabited by supporting artists. The sequences revealing the purpose of the Pandorica through to the Doctor being sealed inside were recorded for *The Pandorica Opens*, with the last hour spent purely on all the close-ups of Matt Smith seated inside the box itself.

## Explosive and exciting

**T**he team remained in the Pandorica Chamber from 8am to 7pm on Tuesday 16, covering the sequences for *The Big Bang* of Rory releasing the Doctor, helping place Amy inside the box and then agreeing to two millenia’s guard duty. Sequences of the Doctor

### Right:

A smart and suited Time Lord.







Production

being captured by the Autons were then recorded before the end of the day. “This last week, shooting in the Pandorica Chamber, has been the best of my career. I’ve never had so much fun on set. And I’m being paid!” Toby Haynes enthused to *Doctor Who Magazine*.

*Time Lord battles for life in TV finale* announced Peter Dyke and Katie Begley of the *Daily Star* on Wednesday 17 February – the morning of the final recording day – with the tabloid revealing, ‘New *Doctor Who* Matt Smith will have to fight Cybermen, Sontarans and Daleks in his end-of-season cliffhanger... A host of old foes will be unleashed in the story called *The Pandorica Opens*.’ The usual ‘source’ commented, “The producers wanted Smith to end his first season as the Time Lord with something explosive and exciting. And this fits the bill. It’s got all the right elements for a great finale and plenty of opportunities for cliffhangers, with fans not knowing who survives.”

*Doctor Who Confidential* was present for the final day of Block Six, which was scheduled for recording from 8am to 7pm. Steven Moffat and his family were present

for recording, as was Jason Arnopp who was covering production for *Doctor Who Magazine*. On one occasion during the day, Toby Haynes opted to direct while sitting inside the base of a Dalek – which was where Ben Stephenson, the controller of drama commissioning, found him when he arrived on the set with a group of visitors.

Haynes’ main unit began in the TARDIS set with pick-up shots of the Doctor, Amy and Rory for the end of the series, after which Darvill departed to work with a second unit, under Peter Bennett, which had been working out at a location in the countryside at Gelligaer Common near Hengoed, previously visited by the *Doctor Who* team in September 2005 for *Tooth and Claw* [2006 – see Volume 51]. This area had been featuring as Salisbury Plain where three stunt artists had recorded the long shots of the Doctor, Amy and River on horseback; these roles were played by Will Willoughby, Bean Peel and Kim McGarrity respectively, with the team then heading back to Upper Boat to rejoin the main unit after recording establishing shots of the end of the universe.

**Above:**  
The good,  
the bad and  
the ugly.



## THE PANDORICA OPENS / THE BIG

**Above:**  
The Doctor  
dozes off.

On the TARDIS set, Smith and Gillan had changed costumes and now recorded the Doctor and Amy's arrival on Planet One, following which Smith recorded pick-ups on the Doctor's bedtime story for the sleeping Amelia in 1996. At the same time, Darvill had been with the second unit in Studio 2, performing burial ground pick-up shots of Rory with his Auton gun-hand and engagement ring, recorded with Barbara Fadden doubling for Gillan as Amy. Producer Peter Bennett operated the Auton arm in the close-ups.

Back in Studio 6, various point-of-view shots of the Doctor in the Pandorica Chamber were recorded for *The Pandorica Opens*, with Smith, Gillan, Darvill and Nathalie Cuzner again doubling for Alex Kingston. Returning to Studio 1, Smith and Gillan recorded the greenscreen work which would see them gaze upon River's message on Planet One, after which both they and Darvill departed for the Block Seven readthrough at 4pm. In the Pandorica Chamber, Toby Haynes then recorded cut-away shots of the Doctor and Amy being attacked by Cyberman body parts with Andy Jones and Bean Peel doubling for the series' stars. At the

same time, the second unit was in Studio 5, recording inserts of River's journal in Amy's hands at the reception – including the slow-motion teardrop recorded using a special camera normally used for crash test dummies – before moving to greenscreen work in Studio 2 which included the exploding fez.

### Toby Haynes' direction

**D**uring the afternoon, BBC One's *Blue Peter* revealed the winners of its TARDIS design competition. Andy Akinwolere presented the report recorded at Upper Boat and at an open-air skating rink in Leeds where the winner, Susannah, was surprised by a special message of congratulations from Matt Smith himself.

Pick-up material with a second unit under Toby Haynes was recorded back at Upper Boat on Wednesday 3 March. Much of this centred on the shots of the headless Cyberman which attacked Amy and for which the director felt that extra shots were now needed to give an increased sense of wonder. Since Tim Baggaley was no longer available, for the remount, one of the regular



Cyberman performers wore not only a green hood to remove his head, but also a green stocking to remove his arm in post-production.

Toby Haynes continued to record inserts for *The Big Bang* alongside the work on *The Lodger*. On Thursday 4 March, he joined Catherine Morshead's unit on Westville Road in the Penylan area of Cardiff to start recording the sequence of the Doctor

calling out to Amy as she placed the card identifying Craig's request for a lodger. This was then completed on Taff Terrace in Radyr with some further shots of Matt Smith on Thursday 18 March. In addition to this, some insert shots of some of Amy's books – now with a different cover to that used on Thursday 28 January – were also recorded by the second unit under Haynes' direction. ■

## PRODUCTION

**Wed 26 Aug 09** The Bunker, Joint Resilience Unit, Lilliput Lane, West Cross, Swansea (War Rooms – Churchill's Office)

**Mon 31 Aug 09** Brackla Bunkers, Brackla, Bridgend (War Rooms – Corridors)

**Tue 22 Sep 09** The Orangery, Margam Country Park, Port Talbot (Buckingham Palace Corridor)

**Thu 3 Dec 09** Vrsine, Croatia (Yellow House)

**Tue 15 Dec 09** Sutton Farm, Sutton Road, Llandow (Yellow House)

**Thu 14 - Fri 15 Jan 10** Upper Boat Studios: Studio 1+2 – The TARDIS

**Mon 18 Jan 10** Brangwyn Hall, The Guildhall, Guildhall Road, Swansea (National Museum – Roof/TAE)

**Tue 19 - Wed 20 Jan 10** Brangwyn Hall (National Museum – TAE)

**Thu 21 Jan 10** Brangwyn Hall (National Museum – TAE/Interior Works Staircase)

**Fri 22 Jan 10** Brangwyn Hall (National Museum – Stairs/Corridor)

**Sat 23 Jan 10** Brangwyn Hall (National Museum – Stairs/Corridor/The Pandorica Box)

**Mon 25 Jan 10** National Museum Of Wales, Cathays Park, Cardiff (National Museum – Foyer/Corridor/Exhibits)/Millennium Stadium Underground Car Park (Entrance 4), Westgate Street, Cardiff

(Stormcage – Cell)/Crystal, 40–41 St Mary St, Cardiff (Saloon/Alcove)

**Tue 26 Jan 10** Miskin Manor, Pendoylan Road, Pontyclun (Leadworth Village Hall)

**Wed 27 Jan 10** Miskin Manor (Leadworth Village Hall)/The Vicarage, Lawn Terrace, Rhymney (Amy's Garden – 2010)

**Thu 28 Jan 10** The Vicarage (Amy's Hallway – 2010/Amy's House/Stairs – 2010/Amelia's House/Stairs – 1996/Amelia's Sitting Room – 1996/Amelia's Bedroom – 1996)

**Fri 29 Jan 10** The Vicarage (Amy's Living Room – 2010/Amy's Bedroom – 2010/Rory's Bathroom – 2010/Amelia's Hallway – 1996/Amelia's Bedroom – 1996/Amy's Garden – 2010)

**Mon 1 Feb 10** Margam Country Park, Margam, Port Talbot (Hillside Overlooking Roman Camp/Roman Tent/Salisbury Plain/Roman Encampment/Commander's Tent/Plains)

**Tue 2 Feb 10** Stonehenge, nr Salisbury, Wiltshire (Burial Ground)

**Wed 3–Thu 4 Feb 10** Margam Country Park (Plain/Burial Ground/Near Burial Ground)

**Fri 5 Feb 10** Margam Country Park (Near Burial Ground/Staircase Outside Gallery/Gallery)

**Sat 6 Feb 10** Upper Boat Studios: Studio 5 – Commander's Tent/Roman Tent; Studio 1+2 – The TARDIS/Burial Ground/Amy's

Garden – 2010

**Mon 8 Feb 10** Upper Boat Studios: Studio 6 – The Pandorica Box/The Pandorica Chamber

**Tue 9 Feb 10** Upper Boat Studios: Studio 6 – The Pandorica Chamber

**Wed 10 Feb 10** Upper Boat Studios: Studio 6 – The Pandorica Chamber; Studio 1+2 – The TARDIS

**Thu 11 Feb 10** Upper Boat Studios: Studio 6 – The Pandorica Chamber/Antechamber/Burial Ground

**Fri 12 Feb 10** Upper Boat Studios: Studio 6 – The Pandorica Chamber

**Mon 15 Feb 10** Upper Boat Studios: Studio 6 – The Pandorica Chamber

**Tue 16 Feb 10** Upper Boat Studios: Studio 6 – The Pandorica Chamber

**Wed 17 Feb 10** Upper Boat Studios: Studio 1+2 – The TARDIS; Studio 6 – The Pandorica Chamber/Planet One; Studio 2: Burial Ground/National Museum – Roof; Studio 5: Wedding; Gelligaer Common, Heol Adam, Gelligaer, Hengoed, Mid Glamorgan (Salisbury Plain/Burial Ground/Saloon/Wedding/National Museum – Roof)

**Wed 3 Mar 10** Upper Boat Studios: Insert shots inc The Pandorica Chamber

**Thu 4 Mar 10** Westville Road, Penylan, Cardiff (Aickman Road)

**Thu 18 Mar 10** Taff Terrace, Radyr (Aickman Road)





# Post-production

**Above:**  
The bride  
is hungry  
for more  
adventures.

**F**or post-production, Dave Houghton of The Mill aimed for a CGI sequence of the Doctor with all the alien spaceships to be akin to something from the 1977 science-fiction movie *Close Encounters of the Third Kind*; consequently, designs stored from previous episodes – such as the Sontaran and Dalek vessels – were accessed for use while the Cyberman vessel was based on those seen in *The Invasion* [1968 – see Volume 13] and a Zygon ship as seen in *Terror of the Zygons* (one of Haynes' favourite stories) was also created. Consideration had been given to inserting CGI creatures such as the Vespiform from

*The Unicorn and the Wasp* [2008 – see Volume 58] and the Pyroviles from *The Fires of Pompeii* [2008 – see Volume 57] into the Pandora Chamber scenes at the end of *The Pandora Opens*, but this would have exceeded the CGI budget allocated. CGI was also used for the message on Planet One which read 'HELLO SWEETIE' and was signed with the Greek symbols of 'Theta Sigma', an old academy nickname of the Doctor's referred to in *The Armageddon Factor* [1979 – see Volume 30] and *The Happiness Patrol* [1988 – see Volume 44].

Flashbacks were shown from previous episodes, notably Rory's death and the Doctor with the TARDIS fragment in *Cold*



*Blood* plus River's PDA from *Flesh and Stone* as seen in *The Pandorica Opens*, and then also clips from all the episodes of the series as the Doctor's time stream was thrown into reverse in *The Big Bang*. At the end of *The Pandorica Opens*, there was no throw-forward to *The Big Bang* to emphasise the scale of the cliffhanger as creation ended. At the end of *The Big Bang*, a final caption stated: 'Doctor Who Will Return Christmas 2010.'

During editing, several sequences in the episodes were trimmed or removed altogether. When River found herself confronted by "the bloody Queen" aboard *Starship UK*, she originally said "Ma'am" as she raised her hands. Hearing about the Doctor, Liz 10 recalled, "The chattering Doctor of long ago. There was a whole kingdom on this ship back then – all safe home now. I stayed, of course. The beast is old and must be cared for." The scene ended with Liz 10 handing River the painting and wishing her, "God's speed!"

### "Vavoom!"

**W**hen the Doctor found Amy beneath the console and said, "Vavoom!" he told her, "I've had an idea, that's the noise my brain makes when I have ideas. Not out loud! I just did it out loud so I wouldn't seem mad." Having studied *The Pandorica Opens*, the Doctor commented of the object's location, "Somewhere within 50 square miles, according to Vincent."

At Stonehenge, while the trio searched for the Pandorica, Amy said to River, "Hang on, I get it – the *Byzantium* is still in your future, yeah?" "Whatever the *Byzantium* is," replied River. "And the last time we saw you, this was all in your past. So hang on, I've met you before, have you met me?" asked Amy. "How are

the kids?" countered River. "The what??" exclaimed an incredulous Amy. "Kidding!" smiled River, "Probably." By now, River was pulling the severed, rusted head of a Cyberman out of the grass. "Okay," said the Doctor, "it's here then."

After Amy recognised the voice of the Daleks, the Doctor looked up at the Pandorica with a haunted expression and ruminated, "Davros?" "Never mind the damn box!" called out River. As River catalogued all the alien voices she could hear over the PDA, Amy noticed that the Doctor looked scared and asked, "Doctor? Are you okay?" Later on, when River urged the Doctor to run, the Time Lord replied, "According to the legends, whoever takes the Pandorica, takes the universe."

When the Doctor and Amy came under fire in the Underhenge, the Doctor called out, "Cyber arm... built-in weapon. Belongs to the head we found upstairs." A short sequence was cut after Amy hid in the Antechamber from the one-armed Cyberman. Set in the Underhenge, this saw the unconscious Doctor barely stirring as Amy called out, "Doctor!" A pair of Roman soldier's feet stepped over him as they strode into the room. When the Doctor

**Below:**  
Rory the Auton.





told Rory that he would notice the thing he was missing in a minute, Rory agreed, “Bet you will!” as the Doctor strode out of the room. There was a crash as the Doctor dropped everything. “Oh! There it is,” said Rory to himself.

## The Oncoming Storm

**A**fter the Doctor indicated to Rory that the Pandorica was opening, he stepped closer to the box and said, “Hello!” A deep, booming sound was heard around the pair. “The stones,” remarked Rory, “What is that, what’s that noise?” “Stonehenge has incoming,” remarked the Doctor. After the spaceships appeared over Stonehenge and River called the Doctor to ask if he had a plan, he originally replied, “Yes!” to which she asked “Are you lying?” and he again replied, “Yes!” When the Doctor’s voice boomed out of the stones, he originally began, “Hello? Testing, testing, one, two, three. Is this thing on?” After leaping onto the stone and bellowing at the skies, the Doctor continued to identify himself: “Blue box? Check! Comedy hair? Check! Oncoming Storm? Check, check, check!”; the Doctor’s alias as the Oncoming Storm had already been cited in *The Lodger* and other episodes in the 2010 series. “Yes, girls, it’s the Doctor!” continued the Time Lord, “And who needs a comfort break? So let’s see, who have we got in tonight? Oh it’s the Daleks! And the Cybermen! Hello handle-heads! And the Sontarans. Sontar-ha! Sontar-hoo! They’re bald and they’re butch and there’s never any girls. Listen, fellas, your mother and I know, it’s fine. Sontar-whee!” After telling the aliens that he was talking, he added, “Yes, and you at the back!”

After the Doctor told Rory that he would have to be brave, the young man replied, “Yeah, I’ve seen the sky. I get it.”

“No,” said the Doctor as Amy entered the Underhenge, “a lot braver than that.” When the Doctor commented that Rory should go upstairs to find Amy, Rory said, “But she can’t even remember me.” “And you can’t even exist,” countered the Doctor, “What’s gonna stop you now?”

When River headed for the TARDIS doors, she originally said, “Doctor, there’s something wrong with the engines, she’s...” and then stopped short on looking out into Amy’s garden. “Where is this?” she asked. “Okay, but what was here? What?” she asked as she looked around Amy’s bedroom.

As Amy and Rory talked near Stonehenge, when Amy asked her rescuer’s name, he originally replied, “I’m a Roman.” “Yes...” agreed Amy, before the young man admitted, “Rory. I’m Rory.” Following this revelation, the next scene with the duo began with Rory asking the weeping Amy, “You okay?” “Yeah, I’m fine, I’m good,” she replied, “I’m just... I don’t know why I’m crying.” When the Rory-Auton construct clutched its head, it moaned, “I can’t hold

### Right:

River Song  
AKA Cleopatra.





on. I'm not really me... I came back, don't make me go." The start of the next scene with the pair then originally opened with Rory sobbing, "Amy, you've got to go. I can't do this, I can't hold on." "Shut up and concentrate," Amy told him, "I'm not losing you twice." "You don't understand," insisted Rory, "I'll kill you." "You'll marry me!" declared Amy. "I'm not Rory, I'm a thing!" said Rory. "I've done this before," Amy told him, recalling her conversation with Bracewell in *Victory of the Daleks*, "You can be human. You just have to hold on." "I can't," sobbed Rory. "Look at me," Amy told him, "we're getting married in the morning. In two thousand years, you and me, we're getting married." "Go!" howled Rory, "Please just go." When Rory revealed that the Doctor had given him the ring, Amy quipped, "Oh, the moment my back is turned. Well forget him, you're all mine."

A short sequence of River hurtling around the shuddering TARDIS operating the controls, looking at the closed doors and cursing, "Open, damn it, open!" was



**Above:**  
The Doctor  
parks up.

trimmed. Meanwhile, the first sequence of the Doctor confronting his assembled adversaries was re-edited and resequenced.

In the full version, the Doctor asked, "All of you at once, is this what it took? You invented a whole legend just to trap me?" "Your associates are your one known weakness," grated the Dalek Supreme. "They're not a weakness, they're my greatest strength," stated the Doctor. "Incorrect," countered the Dalek. "But you've all been up there for ages?" asked the Doctor, "I've been down here with a screwdriver, what's been keeping you?" "The Pandorica was not ready," explained the Dalek Supreme. "So?" asked the Doctor, "It's just a big old box you made, so what?" After the Cyber Leader said the box would ensure the safety of the alliance, the Doctor continued, "Safety from what? From me? All of this, to keep you safe from me? What do you think I am?" "It is known the Doctor cannot die," stated the Cyber Leader. "You have powers beyond any normal being," added the Dalek Supreme. "You are the greatest warrior of us all," emphasised Commander Stark. "Is that how I look to you?" exclaimed the furious Time Lord, "You half-witted savages, is that what you think I am?" Overtaken by remorse, he continued, "Oh, I'm sorry. I'm sorry."





In the subsequent scene, when the Doctor wondered if his enemies had come to ask for help. “This is how you ask?” he continued, “You want me to save the universe for you? From inside a box, in case I scare the kiddies?” When the Cyber Leader declared that the Doctor would destroy the universe, the Time Lord countered, “No. No, you’ve got it wrong.”

When Christine – the therapist – commented to young Amelia on her lovely painting, she originally asked, “Is that the moon there?” “Yes,” replied the girl. “That’s lovely – that’s a lovely moon,” agreed the cheerful Christine. After Amelia had told her what the stars in the painting were, the therapist continued, “Stars, I see. And what are ‘stars’, Amelia?” “They’re like lots and lots of suns. But they’re only little cos they’re far away,” the girl replied.

Talking on her mobile as little Amelia dragged her along through the galleries past the Nile penguins, Aunt Sharon said, “It’s ridiculous! The National Museum. Won’t even do her homework, but

## Below:

The Doctor receives an urgent call.



suddenly this is all she can talk about. Been on about it for weeks – the anomaly exhibition.” As the young girl twisted in impatience by the penguin display, her aunt continued, “Well, I could bring her round later, she’d love to see the twins – wouldn’t you Amelia?” Glancing down at Amelia, she found that she was now hand-holding the penguin: Amelia had vanished.

Appearing to Rory in 102 AD, after the Doctor attempted to explain about how he wasn’t in the Pandorica any more and about keeping time travel straight in his head, he added, “You should see me dating. No, actually, you shouldn’t,” before throwing Rory his screwdriver. In the Underhenge, when the Doctor was released from the Pandorica by Rory, as the light from the open box fell across the Stone Daleks, one of the eyestalks twitched slightly.

## Plastic Rory

**A**fter the Doctor reminded Rory that he was getting married in the morning, he strode off back towards the Underhenge. “What? Sorry, what – what – what are we doing?” stammered Rory. “What do you think we’re doing?” asked the Time Lord, “We’re saving Amy. Then we’re gonna find River and the TARDIS and we’re gonna save them too. And then we’re gonna save the rest of the universe, turn you back into a human being, and get you to the church on time. See? Easy when you make a list! Now move that plastic!” The Doctor strode off, leaving the bemused centurion to pick up his dying fiancée and place the sonic in her pocket as instructed.

In the Underhenge, the Dalek dome was moving as the Doctor and Rory placed Amy in the Pandorica. “If I’m constructed out of Amy’s memories,” asked Rory, “how





come there's stuff in my head I never told her. There should be gaps, shouldn't there? The stuff she never knew." When the Doctor confirmed that he had a plan, he continued, "I was in the Pandorica for a long time. A very long time. And I was finally able to think." "You were in the Pandorica for 10 minutes," said Rory. "Yeah, well, I'm not good with sitting still," admitted the Doctor.

After the Doctor sealed the Pandorica, Rory observed, "They left a sentry here – that robot thing. Why would they do that if there was no danger?" "I don't know," admitted the Doctor. "Then how can you know she'll be safe in that box for two thousand years?" asked Rory. "This is the best I can do," replied the Doctor, "I'm sorry." Rory looked at the Time Lord, then walked to the Pandorica and pressed his head against it, sadly. "Rory..." began the Doctor, "We don't have a choice." "You don't," agreed the Centurion, "But like you keep saying... I'm plastic. And I'm guessing plastic doesn't age." "No!"

exclaimed the Doctor, "Rory, no, don't even think about it."

"Of all the many mysteries of the Pandorica Box, the most famous is that of the Lone Centurion," explained the educated voice of the video monitor by the display in the National Museum. After having noted the Centurion's appearances, the recorded message went on, "The Emperor Hadrian wrote of two encounters, and Isaac Newton and Samuel Pepys both claimed him as a friend and advisor." While Amy watched this presentation, little Amelia stared up at her, asking, "What do you mean, you're me? How can you be me?" "Shh!" replied her grown self. When the Doctor fatoom!ed onto the scene moments later and saw the stone Dalek, he originally commented, "Actually, that's quite cool." After Rory had used his hand-gun on the Dalek, the Doctor checked on it with his sonic, commenting, "Okay, it's weak, but it's restoring – that isn't gonna work next time. But why it's even alive, doesn't make sense, never mind, gotta move."

When the Doctor was confronted by his own injured self from 12 minutes into the future, he originally delivered a quick summation: "Energy weapon. Probably that Dalek. Full blast, knocked out his ability to regenerate. My ability." When Rory said that they couldn't leave the dead Doctor on the stairs, the living Doctor originally retorted, "Oh, never mind him, he's a stiff." "This is not a joke, Doctor," stormed Rory. "We're not leaving you here."

Explaining about the few billion atoms preserved inside the Pandorica, the Doctor added, "Now atoms, I love those guys. Every atom tells the story of every other atom." After he announced that he was going to reboot the universe, the Doctor ran off, but Rory hung back a bit. "You

#### Left:

Young Amelia Pond meets the Doctor.



## THE PANDORICA OF ANG

**Above:**  
Tension in  
the TARDIS.

okay?" asked Amy. "I'm a 2,000-year-old plastic man and I'm in a museum having a conversation about rebooting the universe," explained Rory, "I was at a stag party!" "I love you," said his fiancée. "I love you too but this isn't me," continued the construct. "I'm a plastic thing. I'm a copy of me..." "Who doesn't age, and can keep going for two thousand years?" checked Amy. "Yeah," agreed Rory. "Result!" cheered Amy as she headed off after the Doctor and River. "You'll age and I won't," continued Rory. "I'm back in your life, babes," called Amy. "You'll age!"

Following the blasting of the Doctor by the Dalek and Rory's return fire, the Dalek gun clicked uselessly. "Systems restoring," said the Dalek. "You will all be exterminated." "Dalek, if he dies, run!" warned River, before turning to the Doctor. Later when River readied her blaster and moved towards the Dalek, Amy asked, "What are you going to do?" "Just go," River told her. "I'll be one minute."

"And the Doctor?" asked Amy as River explained that they would all wake up where they ought to be, "If everything comes back, then he comes back too?" After River commented that the Doctor

didn't really know her yet, she took out her blue book and looked at the pages... which were all blank.

When Amy hugged the father whom she suddenly felt she had lost years earlier, she told her mother, "I've seen you every day, it's just - I'm not a kissogram!" "Of course you're not a kissogram," said Tabetha. "Took me half an hour to talk you out of that, which was frankly, a record. Do they even have kissograms any more?" "Yes," said Amy's father, receiving a glance from his wife, and adding, "Oh! No! I meant stripograms," and - getting another look from Tabetha - finishing, "Oh!" "Augustus?" began Amy's mother. "Augustus!" yelled the delighted Amy. "Augustus Pond! I knew that! Why am I acting like I didn't know that?" Rory was then seen answering his mobile in the bathroom and told Amy, "I love you."

Prior to the reception, a short sequence establishing the wedding cars outside the church was dropped. At the start of the speeches when Augustus indicated he needed another couple of minutes, the best man, Dave, announced, "Right. Sorry. False alarm. Two minutes everyone." When the TARDIS appeared, Amy told the



astonished Rory, “It’s okay. It’s fine. It’s the best thing ever. It’s the Doctor in the TARDIS.”

When the Doctor started dancing at the reception and Amy told him that he was embarrassing, the Time Lord replied, “You wouldn’t understand. You’re human.” “You’re like a...” began Amy, stumbling for words, “drunk giraffe.” “Good name,” smiled the Doctor. “Drunk giraffe. I’m having that.” A while later, the Doctor had a group of children on the dance floor and was teaching them the Drunk Giraffe: “Flop a bit. You at the back, stop trying to look cool. Cool is not cool – bow ties are cool.”

## Orchestral music

**A**pproaching the TARDIS in the garden, the Doctor glanced up at the twinkling stars and said, “You’re welcome. Again.” Throwing the journal back to River Song, he added, “Nicely played.”

Smith and Gillan were deeply impressed by an assembly of *The Pandorica Opens* which they were shown on the evening of Wednesday 17 March. They finally got to view *The Big Bang* aboard the tour bus promoting *The Eleventh Hour* on Tuesday

30 March. Speaking later on during an interview with Radio 5 Live, Smith commented of the final two episodes: “They are truly extraordinary! I think they’re the best things that [Moffat]’s ever written. It’s incredible the detail with which his mind works.”

Orchestral music recording for the two-part climax began on Monday 26 April when the BBC National Orchestra of Wales performed between 2pm and 9pm under conductor Rick Wentworth; although Murray Gold’s cues had been arranged as usual by Ben Foster, Ben was indisposed on a Peter Gabriel tour. Twenty cues running 23 minutes were recorded for *The Pandorica Opens*, and a further 15 cues spanning 21 minutes for *The Big Bang*.

In dubbing, changes for the episodes included River’s dialogue which emphasised that the Pandorica and the Romans had been drawn from Amy’s favourite books in *The Pandorica Opens*, as well as the Doctor explaining about the collapsing universe on the museum roof and Amy’s father’s speech at the reception in *The Big Bang*. Additional ADR work was performed by the Artemedia Loops at Goldcrest studios on Wednesday 26 May.

A further music recording session was then staged to complete the score for *The Big Bang* on Saturday 12 June at AIR Studios’ Lyndhurst Hall; between 3pm and 6pm, Ben Foster conducted 33 musicians in the performance of 27 more cues running to 19 minutes. This music replaced the temporary music track culled from *Back to the Future* which Haynes had been using. The music at the wedding reception in *The Big Bang* included Queen’s 1979 chart hit *Crazy Little Thing Called Love* written by Freddie Mercury, and also James Morrison’s 2006 début single, *You Give Me Something*. ■

**Left:**

Decapitated Cyberman.

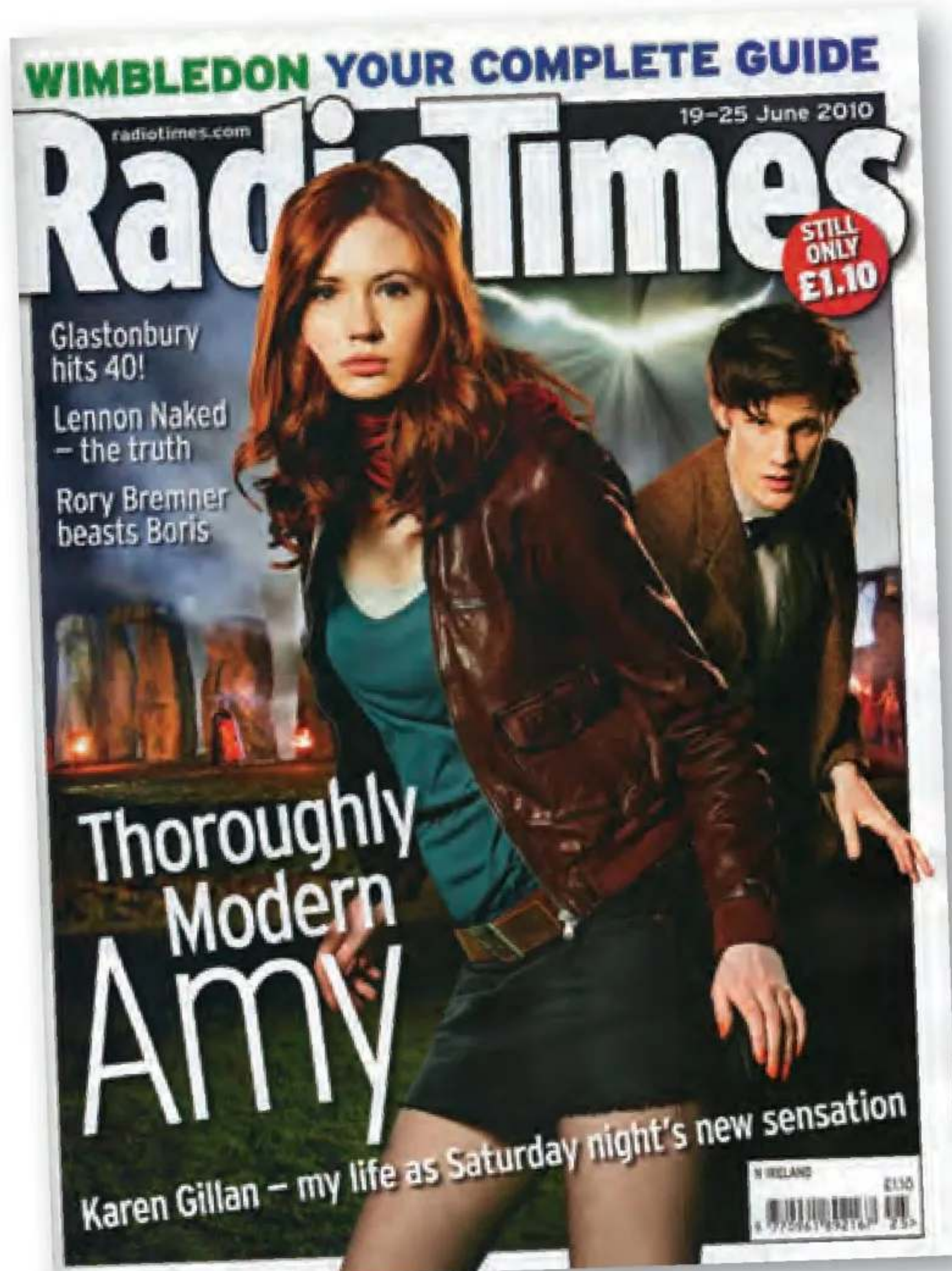




# Publicity

- ▶ Matt Smith undertook a round of publicity interviews for the series finale at the offices of Premier PR in London on Monday 14 June.
- ▶ When the latest issue of the *Radio Times* went on sale on Tuesday 15 June, a shot of Amy Pond accompanied by the Doctor at Stonehenge adorned the cover, along with the title *Thoroughly Modern Amy*. Inside, Karen Gillan talked to E Jane Dickson in the four-page interview *12 weeks that changed my life*, discussing the media attention around her and her television alter ego. Amy was compared to previous companions, with a mini-article noting the sex appeal of Polly, the brainpower

**Right:**  
Radio Times promotes the series finale.



of Zoe Heriot, the resourcefulness of Sarah Jane Smith, the bravery of Leela and the compassion of Rose Tyler. Patrick Mulkern selected *The Pandorica Opens* as a Pick of the Day, noting of the penultimate episode that 'the pay-offs are rewarding' and decreeing it to be '*Doctor Who* at its ambitious, epic best'. While the programme billing had no cast list – in order to preserve the surprise of some of the characters who returned – there was a photo of the Doctor to emphasise it in the schedules.

- ▶ On the BBC website, a trailer for the episode was made available, with Karen Gillan featured in *Introducing The Pandorica Opens* announcing the adventure as "the most exciting of the whole series". Meanwhile the *Radio Times* article spawned media stories such as *Who Girl: I am not too sexy in The Sun*.
- ▶ On the morning of Tuesday 15, Smith recorded material for BBC Audiobooks in London. That evening, actor-writer-broadcaster Stephen Fry gave the 2010 Annual Television Lecture at BAFTA, and – in part of his criticism of BBC drama – noted that "infantilism is the problem. It's just shocking. The only dramas the BBC will shout about are *Doctor Who* and *Merlin*. They are wonderful programmes, don't get me wrong, but they are not for adults. It's children's TV. I'm not saying TV





should be pompous and academic, but it should surprise and astonish and say there's a world outside we know nothing of."

▶ *Stephen Fry: Doctor Who is a children's programme* was one example of the stories written about the BAFTA speech by the papers next day. This piece from *The Guardian* seized on the mention of the series, as did items like *Stephen Fry is right: Doctor Who is not for adults* by Michael Deacon, the TV features editor of *The Daily Telegraph*. The same day, a fresh trailer was released for *The Pandorica Opens*, along with a clip of the scene in which the Doctor's party realised that Stonehenge was transmitting.

▶ At 6.30pm on Wednesday 16 June, the BAFTA preview screening of *The Pandorica Opens* was staged at the Princess Anne Theatre inside the Academy premises at Piccadilly. The event was introduced by Ben Stephenson, the controller of BBC

drama commissioning, who paid tribute to the production team and their series. "A tremendous piece of television," was how he described the episode as he emphasised the BBC's commitment to *Doctor Who*.

▶ The screening was followed by a panel session featuring Matt Smith (who had been at a costume fitting for the Christmas Special earlier that day), Karen Gillan and Steven Moffat. When asked about Stephen Fry's comments of the previous day, Moffat confidently replied, "*Doctor Who's* not for adults? I can count some here! Let's be fair, Stephen Fry's one of the biggest *Doctor Who* fans in the world, he was just trying to sound grown-up... This is a very, very high-end, very, very high-quality show... Stephen loves *Doctor Who* so don't worry about it... I love Stephen and Stephen loves *Doctor Who*." Moffat also paid tribute to one member of the audience, Waris Hussein, who had directed *An Unearthly Child*, the first episode of the very first *Doctor Who* story *100,000 BC* [1963 – see Volume 1], and urged people to view this as a "wonderful half an hour of television". The showrunner also asked the audience, "Please don't tell people about the story you've seen. Let it be a surprise for people. Stories have to be about surprise."

▶ Smith and Gillan also did various interviews for the media, including chatting to Radio 1's *Newsbeat* and answering questions from listeners. Smith and Gillan confirmed that they were watching their episodes as they

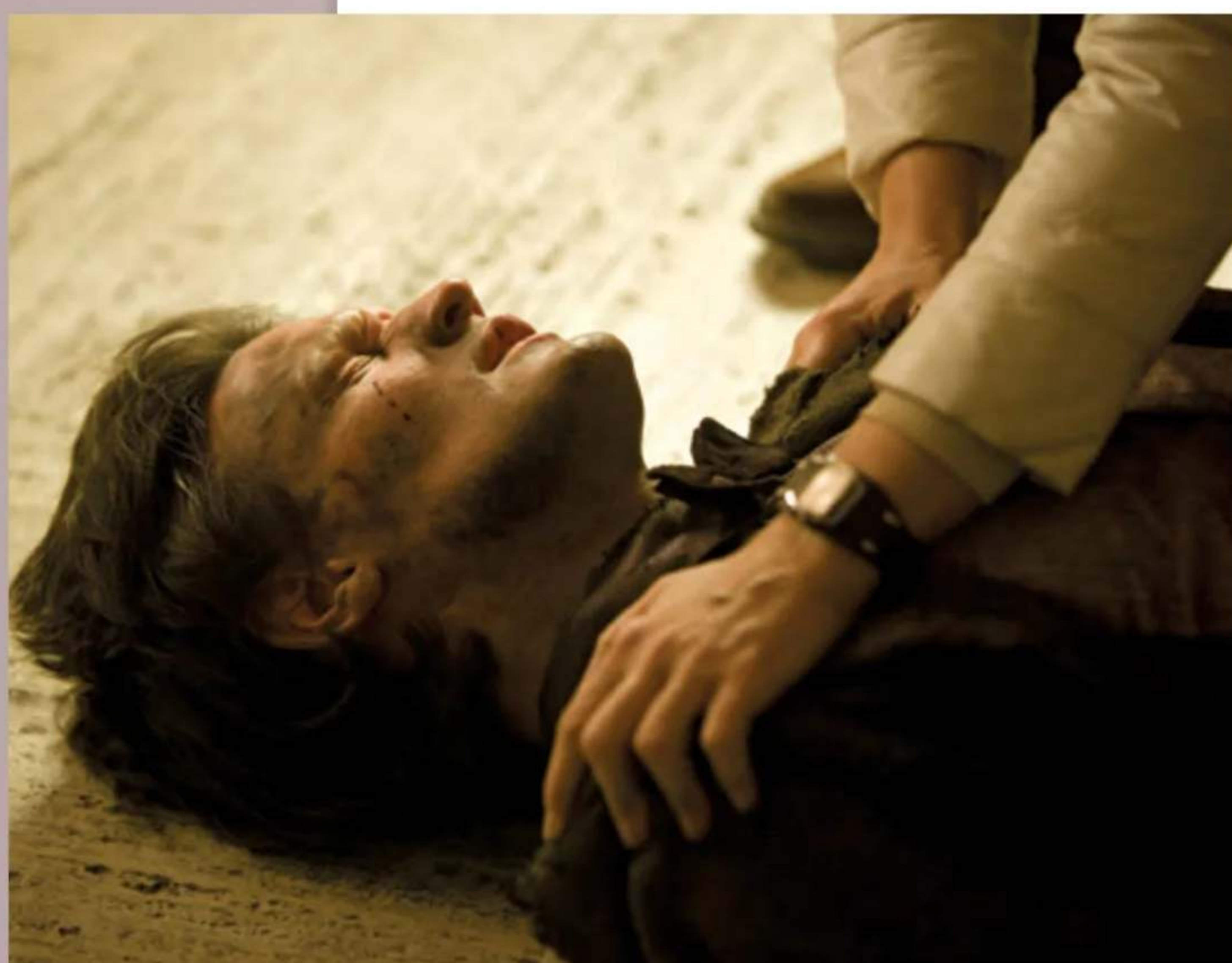
**Left:**  
Blushing bride.



were broadcast on BBC One each week. “I do, because I’m a complete geek,” said Smith, “Or just terribly vain. I watch it every week. I love the ceremony of it really. You sit down. And I’ve become a real fan.” “I tune in every Saturday night,” smiled Gillan. “Dance to the theme tune. It’s all very sad.”

- ▶ BBC radio ran a trailer for *The Pandorica Opens* from Thursday 17 June. The following day, the comments from Stephen Fry and Steven Moffat at BAFTA generated media stories such as *Stephen Fry sparks a Doctor Who frat* in the *Daily Express* and an opinion piece from Andrew Billen in *The Times* where he claimed that *Doctor Who* was more than a children’s programme. Other news stories appeared on Friday 18 promoting the two-part finale by drawing upon the BAFTA and media interviews, such as Liz Thomas’ *Time to hide behind the sofa! Every Doctor Who enemy to make an appearance in*

**Below:**  
Man down!



*two-part series finale* in the *Daily Mail*, *Friends, Romans, Cybermen* in *The Sun*, *Gillan: I cried over finale scripts* in the *Daily Mirror* and Dan Martin debating *The Pandorica Opens – what’s the crack?* in *The Guardian*. Previewing the episode in *The Daily Telegraph*, Gavin Fuller described it as ‘sensational!... a gripping adventure with plenty of shocks and surprises’. Other papers picked up on Smith’s comments about his crisis of confidence the previous summer which he had referred to at BAFTA with the *Mirror’s Doctor Who* *Matt Smith nearly quit in first week* and *Smith: I felt I wasn’t up to playing the Doctor* from *The Sun*.

- ▶ Taking the *Radio Road Trip* with Jo Whiley on Radio 1 on Sunday 20 June was Matt Smith, who featured on the show at 3pm. The imaginary musical trip saw the duo cross America from New York City in a red Mustang convertible, while Smith explained that he started recording the Christmas 2010 Special for *Doctor Who* on Monday 12 July after he’d been on holiday with his parents. “My mum is about to burst on a daily basis,” he explained of his parents’ excitement over *Doctor Who*. “They’re thrilled.”
- ▶ Special trailers were made for the series finale, emphasising the date of 26 June and that ‘TIME IS RUNNING OUT’. On the BBC website from Monday 21 June, Matt Smith was seen in *Introducing The Big Bang*, commenting that the climax of the run displayed “Moffat’s brilliant brain firing on all cylinders... Emotionally very rewarding. If you’ve invested in



the series, you're going to get a helluva lot of pay-off."

▶ E Jane Dickson's interview with Matt Smith under the title *Matt stoops to conquer* was a major piece in the new edition of *Radio Times* on Tuesday 22; media comments on how Smith had made the part of the Doctor his own were quoted in the three-page piece. A stone Dalek appeared alongside Patrick Mulkern's preview of *The Big Bang* as Saturday's *Pick of the Day* in which he confirmed that 'Steven Moffat pulls the season threads together with the dexterity of a conjuror, but his most magical feat of all has been finding a cast-iron successor to David Tennant'. A shot of young Amelia then accompanied the programme billing which – like its predecessor – kept its cast list secret. On the website, a preview clip of Rory cradling the dead Amy while hoping for a "ridiculous miracle" was made available. Meanwhile, Matt Smith's comments about how he watched *Doctor Who* go out every Saturday promoted the syndicated story *Matt's appointment with the Doctor* and Steven Moffat's words formed a similar bulletin as *Doctor Who finale 'is best yet'*.

▶ In Scotland, a promotional events for the *Doctor Who Adventure Game – Blood of the Cybermen* kicked off on the morning of Tuesday 22 June at Gavinburn Primary School in West Dunbartonshire where the head teacher, Gillian Penny, was none other than Steven Moffat's younger sister. In the foyer, Barnaby Edwards operated the white Dalek, while inside the



main hall the children gazed at two Cybermen in action, played by Ruari Mears and Adam Sweet. Nicholas Briggs – who had been on hand to provide the voices – then joined the discussion panel with Gillian and her brother, plus writer Phil Ford and games creator Charles Cecil. Steven Moffat answered questions from the young audience, including a query from one little girl who wondered if he ever got stuck thinking up new stories. "Don't worry about being stuck. Stuck is fine," assured the showrunner.

▶ *Call the Doctor! Nasa spots Dr Who's crack in the universe in the middle of the Milky Way* announced the *Daily Mail* on Wednesday 23 as they compared the sinister crack seen throughout the 2010 series with an infrared image from the NASA Spitzer Space Telescope. The same day, the crack appeared across the BBC's *Doctor Who* website with a countdown to transmission of *The Big Bang*. Moffat's comments about the final episode during the previous day's game promotion fuelled news stories such as *Family affair as writer hails best Doctor Who in The Scotsman*. On ITV1, *This Morning* showed a clip previewing *The Big Bang* followed by a discussion between the confused

**Above:**  
E Jane Dickson's  
interview  
with Matt  
Smith for  
*Radio Times*.





**Above:**  
An epic  
finale for the  
TARDIS team.

presenters who pondered on how Rory had been brought back to life as a Cyberman...

- ▶ Still in the media spotlight, Gillan's rush to get cash for a taxi spawned Sarah Bull's story *Where's the Tardis when you need it?* in the *Daily Mail* on Thursday 24 June. That evening on BBC One Cymru, *Wales Today* ran a feature about the construction of the BBC's Media Village in Cardiff, with the press event attended by a Dalek and a robot from *The Sarah Jane Adventures*.
- ▶ Nice pair of PINs, Karen declared *The Sun* on Friday 25 as they milked the previous day's paparazzi shots of Gillan in London, while also promoting *The Big Bang* in Cara Lee's *Doc's emotional at Who finale* which picked up on comments made in a report from ITV1's *This Morning*. In this eight-minute report broadcast at 11.45am under the title *Alison Hammond Meets Matt Smith*, Smith told the former *Big Brother* contestant, "I feel as if I've grown in confidence and I can't wait to start [the 2011 series], of which I'm going to read the Christmas episode this week." Of the climactic episode the next day,

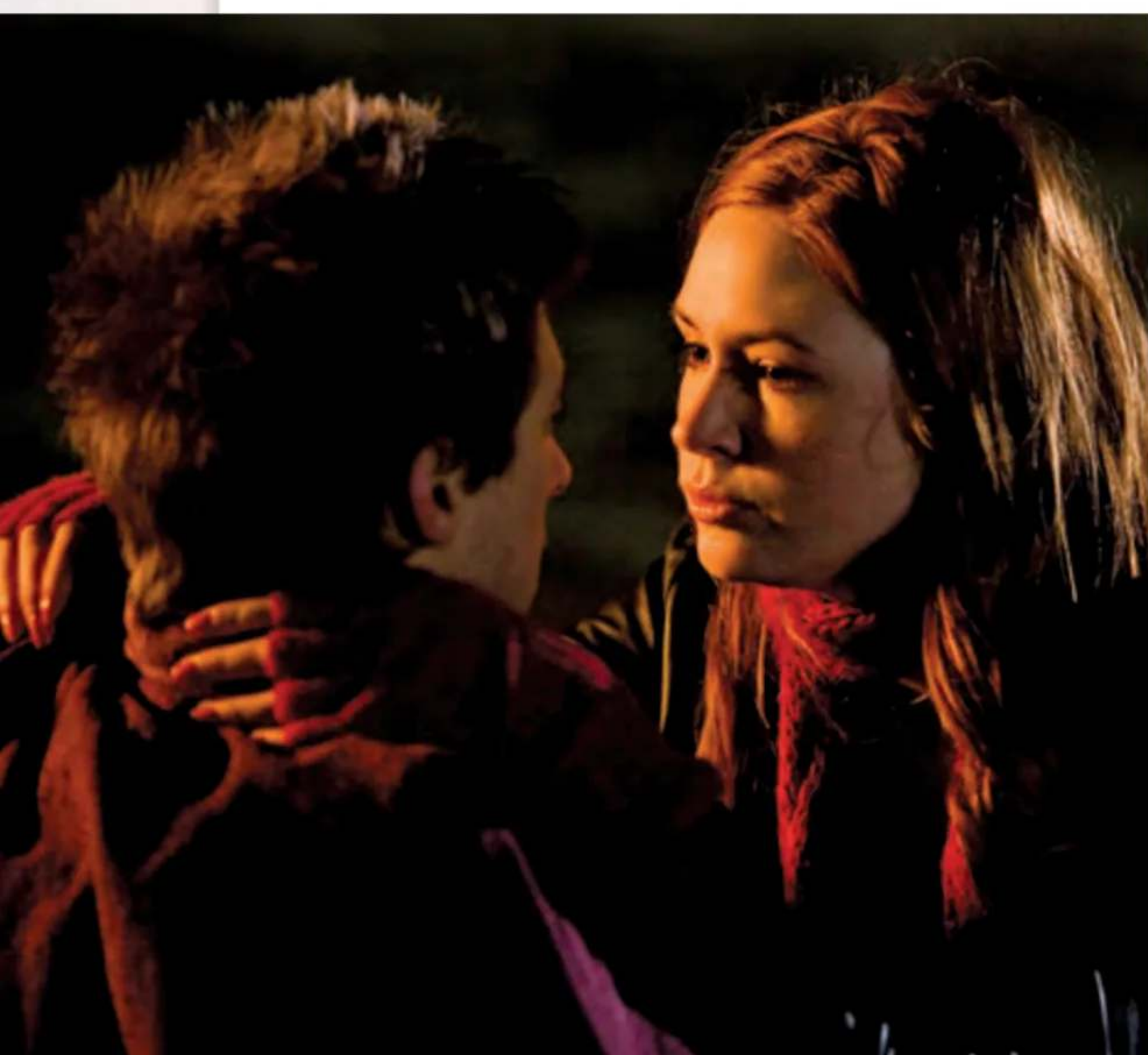
he promised that "you get a lot of bang for your buck" and admitted that "I watched it and I was quite emotional". After a preview clip of Rory and Amy, Smith and Hammond played the War of the World Cup game of tabletop football so that Smith could win a signed Blackburn Rovers shirt. Earlier that morning, *The Big Bang* had been previewed by Richard Arnold in GMTV's *Talking Telly* slot at 8.25am, while in *The Guardian*, Dan Martin wrote *Doctor Who: a triumphant regeneration?* in which he looked back over the 2010 series and confirmed that 'concerns about Matt Smith's age and experience were, of course, rashly unfounded'. No BBC Three repeat was scheduled that evening because of coverage of the Glastonbury Festival.

- ▶ Saturday 26 June 2010. The big day for Amy Pond and Rory Williams – and also the day on which Matt Smith's first series starring in *Doctor Who* would conclude with *The Big Bang*. On the BBC website, Karen Gillan introduced *The Big Bang* ("My favourite episode to shoot in the whole series") and then joined Smith for a message to the fans at the end of the series: "Thanks for watching." Gillan also promised, "Amy and the Doctor will be back before you know it." In Cardiff from 10am, monsters from *Doctor Who* were stalking around the Hayes at a special day hosted by BBC newsreader Jason Mohammad – whose *Doctor Who* cameos had included *The Christmas Invasion* and *The Stolen Earth/Journey's End* [2008 – see Volume 60] – as *Blood of the Cybermen* was promoted through to 2pm.



# Broadcast

- ▶ On Saturday 19 June, *The Pandorica Opens* won its time slot during the 6.40pm broadcast on BBC One and BBC HD, out-rating the ITV1 coverage of the World Cup football match between Cameroon and Denmark. It achieved an appreciation index score of 88 – the highest of the run to that point. At 7.30pm, BBC Three and BBC HD ran *Alien Abduction*, the corresponding edition of *Doctor Who Confidential*. On the BBC website, *Big Questions 11* saw Smith and Gillan theorising about Stonehenge and explaining how they would cope using DIY skills to fix a crack.
- ▶ At 7pm, *The Pandorica Opens* was repeated on BBC Three, followed at 7.50pm by a *Cut Down* edition of *Alien Abduction*.



- ▶ *Smith is Master of the Universe* declared Andrew Billen in *The Times* on Monday 21 June, commenting of the series, 'Its centrifugal force is Matt Smith, the best Doctor since Tom Baker.' That evening, BBC HD ran a late-night repeat of *The Pandorica Opens* at 11.20pm.
- ▶ Allocated a 55-minute slot, *The Big Bang* aired on BBC One and BBC HD at 6.05pm and won its time slot over *You've Been Framed* and World Cup coverage on ITV1 as well as scoring an extremely high audience appreciation index of 89. *Out of Time*, the accompanying instalment of *Doctor Who Confidential*, then aired at 7pm on BBC Three and BBC HD. In *The Daily Telegraph*, Gavin Fuller was proclaiming the show as 'one of the most high-concept *Doctor Who* episodes ever'.
- ▶ *The Big Bang* was repeated on BBC Three at 7pm on Sunday 27 June. Shortly before midnight, the audience and BBC Two/BBC HD viewers of Orbital's set at Glastonbury were in for a treat. The British electronic dance music duo who had reached prominence in the 1990s had always cited *Doctor Who* as one of their influences, including a version of the theme tune on their 2001 CD *The Altogether*. Now, for their gig on the Other Stage, they were joined by none other than Matt Smith who called out: "Yes Glastonbury! So 2010? Orbital, Orbital, ah... you do the theme tune,

## Left:

Nothing can come between Rory and Amy.





**Above:**  
Viewing the  
Stone Daleks  
exhibit.

cool... Wibbly-wobbly, timey-wimey... This is the last song of the evening, people. Let's make this one count!" The show's star then joined Phil and Paul Hartnoll in a rendition of Ron Grainer's famous theme tune.

- ▶ More reviews of the series climax appeared on Monday 28. 'Wordy and complex' declared Andrew Billen in *The Times*, adding that 'this series has been a feat of virtuoso storytelling by Moffat and acting by Smith, the 27-year-old who now looks ageless in the role. There is no more assured drama on British TV.' In *The Guardian*, Sam Wollaston wrote that 'it's all fantastically moving, and beautiful, and thrilling, and important, even if you (I) don't really have a clue what the hell is going on'. In the *Daily Mirror*, Jim Shelley's piece *Why Doctor Who has been a dazzling, entertaining triumph* noted that *Vincent and the Doctor* was 'the most astonishing piece of DRAMA of the year' and that 'Smith has perfected the ultimate Dr Who trick of being both classically old-fashioned and futuristically timeless'. With lower overnight figures because of the good

weather, *The Sun* carried the piece *Fans ditch Doctor Who to enjoy sunshine*, while *The Times* also ran the winning entry of its children's short story competition in which the Doctor and Amy encountered the Macra. On the BBC website, Smith and Gillan took part in the final Big Questions to be asked if they liked history, and would they ever marry each other? "No way," laughed Smith while Gillan added, "That would be really weird." *The Big Bang* was then re-run at 12.20am on BBC HD that night.

- ▶ In the Feedback section of *Radio Times* on Tuesday 29, Joan Beveridge of Penzance picked up on remarks in Gillan's earlier interview with the magazine, commenting on how few writers and directors on *Doctor Who* had been women. Meanwhile, Heather Murphy of Bridlington felt that Jo Grant was worthy of comparison with Amy Pond as a perfect companion, while Janet Kronberg wrote in to say that the people she knew didn't feel

**Right:**  
Searching  
for trouble.







**Left:**  
The Roman  
Commander  
appears to  
help the Doctor,  
but he is really  
an Auton.

as enthusiastic about Matt Smith's Doctor as the *Radio Times* did.

- ▶ When Smith and Gillan were shortlisted for Best Actor and Best Actress for the *TV Choice Awards* with *Doctor Who* nominated for Best Family Drama, Laura Roberts celebrated this in *The Daily Telegraph* with *Matt Smith wins people's approval after being nominated for award* on Wednesday 30. On Friday 2 July, BBC Three screened a *Doctor Who* double bill with *The Pandorica Opens* at 7.15pm followed by *The Big Bang* at 8.05pm.
- ▶ The backlash against Janet Kronberg's comments regarding Matt Smith merited half a page of the new *Radio Times* on Tuesday 6 as six letters both for and against the new lead actor were printed under the title *Just what the Doctor ordered?*; overall, the verdict was positive in Smith's favour. Similarly, missives from Paul Butler and Andrew Roe the following week catalogued ladies with major roles on *Doctor Who* in front of and behind the camera.

- ▶ So, the Doctor and the newlyweds headed off for new adventures in space and time aboard the TARDIS. But although the Pandorica had opened, some questions remained unanswered... such as the Silence. "Who is that? What is that? Who are the Silents? What's coming? The whole point of the Silence is next series. Also – who is River Song? Who is she really? That's what we're going to find out next year," explained Steven Moffat on *Confidential*.
- ▶ On Saturday 20 August 2011, *The Pandorica Opens* and *The Big Bang* won the award for Best Dramatic Presentation (Short Form) from the World Science Fiction Society at the Hugo Awards.
- ▶ The BBC counted *Doctor Who* as one of its ongoing successful programmes at the end of another series, again rating strongly and giving enjoyment to audiences of children and grown-ups in the UK and across the world. "It was designed as a family programme," emphasised Moffat at BAFTA, "It's the junction between children's programmes and adults' programmes. It's the one everybody sits and watches. So it is for adults, it is for children, it's a rather brilliant idea – why don't we make a television programme that everybody wants to watch, very, very specifically?"

**ORIGINAL TRANSMISSION**

EPISODE	DATE	TIME	CHANNEL	DURATION	RATING (CHART POS)	APPRECIATION INDEX
<b>The Pandorica Opens</b>	Saturday 19 June 2010	6.40pm-7.30pm	BBC One/BBC HD	48'50"	7.58M (10th)	88
<b>The Big Bang</b>	Saturday 26 June 2010	6.05pm-7.00pm	BBC One/BBC HD	53'41"	6.70M (10th)	89



# Merchandise

## Right:

Behind the scenes with *Doctor Who Confidential*.

**T**he *Pandorica Opens/The Big Bang* was first released on DVD and Blu-ray in the *Doctor Who Series 5 Volume 4* set in September 2010, which came with a free Top Trumps card featuring Rory as the Lone Centurion. The episodes were also part of *The Complete Fifth Series* DVD and Blu-ray box set from BBC Worldwide in November 2010, reissued in August 2014. As well as the general release, a number of sets were available as a specially limited edition which came in a metal case with four illustrated art cards. In January 2012, *The Pandorica Opens* was available on DVD as part of issue 79 of GE Fabbri's *Doctor Who – DVD Files* while *The Big Bang* was included with issue 80.



## Right:

The first DVD release of the story.



Incidental music from *The Pandorica Opens/The Big Bang* was included on Silva Screen's *Original Television Soundtrack Doctor Who Series 5* released in November 2010. The tracks *Words Win Wars*, *The Life and Death of Amy Pond* and *The Sad Man with a Box* were included on Silva Screen's *Doctor Who – The 50th Anniversary Collection*, released in September/November 2014.



The Eleventh Doctor's TARDIS Playset was available from Character Options in August 2010. If bought from Argos, the set contained a free exclusive figure of a destroyed Cyberman from *The Pandorica Opens*. This was not a screen-accurate figure though, as it had both arms intact. In November 2010 Character Options issued 5" figures of a Roman Auton, an Underhenge Cyberman and an Underhenge Roman Auton. In January 2011, Character Options issued 5" figures of Amy Pond, Weeping Angel Bob, the Eleventh Doctor (with Fez and Mop), Roman Auton, a Silurian Warrior and a Cyberman Pandorica Guard. A 5" figure of River Song with Pandorica Chair was exclusively available at San Diego Comic-Con in July 2011, produced by Underground Toys.

Pandorica stickers and posters were available from the *Doctor Who* Experience in February 2011. A set of four metal

38mm pin badges – including one of the Pandorica – were available from Pyramid International in July 2011.

A Cybernetics kit was available from Trends in September 2011. The kit allowed users to create their own moving Cyber head, by joining the correct wiring circuits and then bringing the head to life using a TV remote control.

Van Gogh-style T-shirts for *The Pandorica Opens* were available from Ripple Junction USA in 2012. Pandorica throws and canvases were available from Lady Sandra Home Fashions Inc Canada in February 2015. In November 2015, Black Milk Clothing Australia sold *The Pandorica Opens* reversible skater dresses, scoop dresses and leggings.

An Eleventh Doctor scarf featuring the TARDIS exploding was available from Lovarzi in 2016. The image was digitally printed onto 100% pure silk and presented in a special gift box. ■

**Below left and right:**

Character Options' River Song and Pandorica set, and the Vincent-inspired silk scarf from Lovarzi.





# Cast and credits

CAST

<b>Matt Smith</b>	The Doctor
	and
<b>Karen Gillan</b>	Amy Pond
	with
<b>Alex Kingston</b>	River Song
<b>Arthur Darvill</b>	Rory
<b>Tony Curran</b>	Vincent [1]
<b>Bill Paterson</b>	Bracewell [1]
<b>Ian McNeice</b>	Winston Churchill [1]
<b>Sophie Okonedo</b>	Liz Ten [1]
<b>Marcus O'Donovan</b>	Claudio [1]
<b>Clive Wood</b>	Commander [1]
<b>Christopher Ryan</b>	Commander Stark [1]
<b>Ruari Mears</b>	Cyber Leader [1]
<b>Paul Kasey</b>	Judoon [1]
<b>Howard Lee</b>	Doctor Gachet [1]
<b>Barnaby Edwards</b>	Dalek [1]
<b>Simon Fisher-Becker</b>	Dorium [1]
<b>Joe Jacobs</b>	Guard [1]
<b>Chrissie Cotteill</b>	Madame Vernet [1]
<b>David Fynn</b>	Marcellus [1]
<b>Caitlin Blackwood</b>	Amelia [2]
<b>Susan Vidler</b>	Aunt Sharon [2]

**Below:**  
The mysterious  
Pandorica.



<b>Frances Ashman</b>	Christine [2]
<b>Barnaby Edwards</b>	Stone Dalek [2]
<b>William Pretsell</b>	Dave [2]
<b>Halcro Johnston</b>	Mr Pond [2]
<b>Karen Westwood</b>	Tabetha [2]
<b>Nicholas Briggs</b>	Dalek Voice [2; uncredited on 1]

UNCREDITED

<b>Rob Caisey, Tim Cooper, John Ninnis</b>	Marines
<b>Maria Honeker</b>	WAAF
<b>Nick Caffreys, Matthew Clifford</b>	RAF Officers
<b>Natasha Green</b>	Female Civillian Secretary
<b>Tim Driscoll</b>	Male Civil Servant
<b>Barbara Fadden, Andy Jones, Azhar Miah, Kwesi Gepi Attee, Andrea Griffiths, David Ulett</b>	Guards
<b>Nathalie Cuzner</b>	Double for River Song
<b>Pina Harrington</b>	Double for Liz Ten
<b>Jason Caplin</b>	White Man
<b>Jason Collins</b>	Red Man
<b>Jon Davey</b>	Spacesuit Man
<b>Alan Glet</b>	Insect Creature
<b>Victoria Hayes, Marina Penhallurick</b>	Geisha Girls
<b>Ryan Nicholls</b>	Creature
<b>Unknown</b>	Double for River Song
<b>Kristian Arthur, Levi Crosdale, Ben Ashley, Smith Doman, Pete Symonds, Claudio Laurini, Yinka Onitiri, Chester Durrant, George Bennett, Sam Hershall, Alistair Sanderson, Richard Knott, Justin Claridge, Alan Gill, Stewart Harding, Jeremy Harvey, Smithhew Lias, Sion Price, Victor Richards, Marcus Smith, David Stock</b>	Romans
<b>Garry Lloyd George, Charlie Potheary</b>	Slaves
<b>Kim McGarrity</b>	Riding/Stunt Double for River Song
<b>Will Willoughby</b>	Riding Double for The Doctor
<b>Bean Peel</b>	Riding Double for Amy Pond





**Andy Jones** ..... Double for The Doctor  
**Tim Baggaley** ..... Cyberman  
**Nicholas Briggs** ..... Cyberman Voice  
**Oscar Anderson, Kristian Arthur, Ollie Bryan, Dennis Gregory, Jamie Jones, Christopher Miller, Andy Watts** ..... Romans  
**Dave Bishop, Steve Grant, Chris Lee, Craig Palmer, Colum Sanson Regan** ..... Romans  
**Ben Ashley** ..... Supreme Dalek  
**Jon Davey, Ian Hilditch** ..... Daleks  
**Kevin Hudson, Adam Sweet** ..... Cybermen  
**Ryan Nicholls, Alan Glet** ..... Sontarans  
**Pete Symonds, Richard Tunesi** ..... Judoon  
**Chris Barber** ..... Blowfish  
**Scott Baker, Chester Durrant, David Stock** ..... Roboforms  
**Nathalie Cuzner, Barbara Fadden, Samantha Bennett** ..... Silurians  
**Jeremy Harvey, Steve Roberts** ..... Weevils  
**Levi James** ..... Kudlek [sic]  
**Andy Jones** ..... Hoix  
**Oliver Hopkins, Claudio Laurini, Trevor Payne** ..... Sycorax  
**Nicholas Briggs** ..... Judoon Voice  
**Iwan Davies, Mali Davies, Max Harlow, Shahana Baron, Ella Garratt, Jordan Baker, Adam Frandakis-Williams** ..... Children  
**Barbara Fadden, Andy Jones, Azhar Miah** ..... Museum Attendants  
**Jason Caplin, Jason Collins, Jon Davey, Alan Glet, Victoria Hayes, Marina Penhallurick, Ryan Nicholls** ..... Visitors  
**Sian Lewis, Ian Darlington Roberts** ..... Museum Attendants

**June Campbell, Elizabeth Ellis, Helen Evans, Oliver Hopkins, Lisa Morris, Christian Rae, Keith Rose, Brian Tahr, Jayne Vaughan, Dave Wong, Bethlehem Darlington Roberts, Anthony Thomas, Triston Baron** ..... Visitors  
**Daniel Gear, Harry Lewis, Chantelle Evans, Daryl Wong, Chanelle Leung, Shante Baron** ..... Children  
**Nicholas Briggs** ..... Educated Voice  
**Courtney Hawkins** ..... Double for Amelia  
**Andy Elvin, Helen Irving** ..... Rory's Parents  
**Ceri Langridge** ..... Maid of Honour  
**John Hoffer, Gaynor Hoffer, Brian Powell, Jacynthe Powell** ..... Grandparents  
**Paul Whiston** ..... Vicar  
**Melanie Allen, Amy Louise Baker Waitresses Jayesh Harji, Tim Reid** ..... Waiters  
**Adrian Byrne, Alphaeus Daniel, Tom Forrister, Emma Fouracre, Dawn Gani, Anne Lyken Garner, Samantha Hunt, Dave James, Jamie Jones, Ian Kaye, Maureen St Lois, Jimmy Mack, Faye Louise Noriega, Liz Parry, Denzie Phipps, Joshua Picton, Gareth Prosser, Jade Smith, Peter Small, Rhiannon Ward, Nikki Warwick** ..... Wedding Guests  
**Sam Gould** ..... DJ  
**Demmi Baron, Georgia Whitlow, Eric Antunes** ..... Teenagers  
**Isobel Bass** ..... Child Bridesmaid  
**John William Carter, Kayleigh Baker, Maddison Baker, Cerys Sprake, George Greminos, Amber Morgan, Ellie Cursio** ..... Children  
**Stephen Bracken-Keogh, Nick Wilkes, Darryl Adcock, Paul Ganney, Paul Sparrowham, Vernon Keeble-Watson** ..... Crowd ADR

## CREDITS

Written by Steven Moffatt  
 Directed by Toby Haynes<sup>1</sup>  
 Produced by Peter Bennett  
 Daleks Created by Terry Nation  
 1st Assistant Director: Marcus Catlin  
 [uncredited: John Bennett [1], Kieran Murray-Smith [2]]

## Left:

Rory Williams becomes Mr Pond.





**Above:**  
The Doctor  
and...  
the Doctor.

2nd Assistant Director: James DeHaviland  
[uncredited: Daniel Krizanovic [1]]  
3rd Assistant Director: Heddi-Joy Taylor-Welch  
[uncredited: Arwel Wyn Evans, Alison Jones]  
Runners: Nicola Eynon Price, Laura Jenkins  
Location Manager: Gareth Skelding  
[uncredited: Maroje Zanetic [1], Smiljan Tolj [1],  
Pero Koja [1]]  
Unit Manager: Rhys Griffiths  
[uncredited: Bobby Williams]  
Production Manager: Steffan Morris  
[uncredited: Holly Pullinger [1],  
Natasa Petrovic [1]]  
Production Co-ordinator: Jess van Niekerk  
[uncredited: Maja Miljkovic [1]]  
Production Management Asst: Claire Thomas  
Production Runner: Sian Warrilow  
[uncredited: Denise Uljevic [1]]  
Assistant Production Accountant: Carole Wakefield  
Script Editor: Lindsey Alford  
Continuity: Non Eleri Hughes  
[uncredited: Nicki Coles [1], Eleri Wyn Jones [2]]  
Camera Operator: Rob Arrowsmith  
[uncredited: JC [1], Richard Stoddard [2]]  
Focus Pullers: Steve Rees, Matthew Poynter  
[uncredited: James Scott [1]]  
Grip: John Robinson [uncredited: Bobby Williams  
[1], Allan Hughes [1], Clive Baldwin [2]]  
Camera Assistants: Tom Hartley, Jon Vidgen  
[uncredited: Kyle Brown [1], Jamie Phillips,  
John Davies]

## STORY 212

Camera Trainee: Darren Chesney  
Boom Operator: Dafydd Parry  
Sound Maintenance Engineer: Jeff Welch  
Gaffer: Mark Hutchings  
Best Boy: Pete Chester  
Electricians: Ben Griffiths, Steve Slocombe,  
Bob Milton, Alan Tippets  
Stunt Co-ordinator: Crispin Layfield  
[uncredited: Rocky Taylor [1]]  
Supervising Art Director: Stephen Nicholas  
Associate Designer: James North  
Art Department Co-ordinator: Amy Oakes  
Production Buyer: Adrian Anscombe  
Set Decorator: Julian Luxton [2]  
Supervising Art Director: Ciaran Thompson  
[uncredited: Tristan Peatfield [1], Ivo Husnjak [1]]  
Set Designer: Ben Austin  
Storyboard Artist: James Iles  
Concept Artists: Richard Shaun Williams,  
Peter McKinstry  
Graphic Artist: Jackson Pope  
Standby Props: Phill Shellard, Tom Evans  
Standby Carpenter: Will Pope  
[uncredited: Zvonko Vrbanc [1], Ratko Bilus [1]].  
Standby Rigger: Keith Freeman  
Standby Painter: Kate Meyrick  
Props Master: Paul Aitken  
[uncredited: Nenad Drljaca [1], Danijel Markus [1],  
Vid Simunjak [1]].  
Props Chargehand: Matt Wild  
Dressing Props: Martin Broadbent,  
Philip Everett-Lyons  
Art Department Driver: Tom Belton  
Props Fabrication Manager: Barry Jones  
Props Makers: Penny Howarth, Nicholas Robatto  
Practical Electrician: Albert James  
Construction Manager: Matthew Hywel-Davies  
[uncredited: Sasa Spoljaric [1]]  
Construction Chargehand: Scott Fisher  
Construction Workshop Manager: Mark Hill  
Scenic Artists: John Pinkerton, John Whalley  
Graphics: BBC Wales Graphics  
Title Sequence: Framestore  
Costume Supervisor: Lindsay Bonaccorsi  
[uncredited: Bobby Peach [1]]



Costume Assistants: Sara Morgan, Maria Franchi  
 [uncredited: Vicky Salway [1], Louise Martin [1],  
 Maxine Brown, Amy Clarke [1], Andie Mear [1]]  
 Costume Trainee: Nikki Lightfoot  
 Make-Up Supervisor: Pam Mullins  
 Make-Up Artists: Abi Brotherton, Morag Smith  
 [uncredited: Ros Wilkins, Cathy Davies,  
 Julie Davies [1], Alison Singh].  
 Unit Drivers: Sean Evans, Wayne Humphreys,  
 Darren Crowlegroves  
 Casting Associate: Andy Brierley  
 Assistant Editor: Becky Trotman  
 VFX Editor: Cat Gregory  
 Post Production Supervisors: Nerys Davies [1],  
 Chris Blatchford, Ceres Doyle [2]  
 Post Production Co-ordinator: Marie Brown  
 Dubbing Mixer: Tim Ricketts  
 Sound Supervisor: Paul McFadden  
 Sound Effects Editor: Paul Jefferies  
 Colourist: Mick Vincent  
 Online Conform: Mark Bright  
 Lead 3D Artist: Matt McKinney  
 Lead Animator: Neil Roche  
 3D Artists: Jeff North, Darren Byford,  
 Wayde Duncan-Smith, Nick Webber [2],  
 Adrian Bell [1], David Jones [1], Ruth Bailey,  
 Serena Cacciato, Andy Guest, Dominic Anderson,  
 Nick Bell, Zahra Al Nabib [1]  
 Lead Digital Matte Painter: Simon Wicker  
 Digital Matte Painters: Ron Bowman, Alex Fort,  
 Charlie Bennet  
 2D Supervisor: Izzy Barber  
 Compositors: Greg Spencer, James Etherington  
 [2], Joe Courtis, Arianna Lago, Bryan Bartlett,  
 Sara Bennett [2], James Moxon, Lyndall  
 Spagonletti, Grainne Freeman, Tim Barter,  
 Rosemary Chester, Frank Hana  
 VFX Co-ordinators: Alex Fitzgerald, Lorna Dumba  
 With thanks to  
 The BBC National Orchestra of Wales  
 Conducted and Orchestrated by Ben Foster  
 Mixed by Jake Jackson  
 Recorded by Gerry O'Riordan  
 Original Theme Music: Ron Grainer  
 Casting Director: Andy Pryor CDG

Production Executive: Julie Scott  
 Production Accountant: Ceri Tothill  
 Sounds Recordist: Bryn Thomas  
 [uncredited: Jeff Matthews]  
 Costume Designer: Ray Holman  
 Make-Up Designer: Barbara Southcott  
 Music: Murray Gold  
 Visual FX Supervisor: Dave Houghton  
 Executive Visual FX Producer: Will Cohen  
 Visual FX Producer: Jenna Powell  
 Special Effects: Real SFX [uncredited: Drago  
 Poldrugac [1], Marko Poldrugac [1]]  
 Prosthetics: Millennium FX  
 Editor: Mat Newman  
 Production Designer: Edward Thomas  
 [uncredited: Tristan Peatfield].  
 Director of Photography: Stephan Pehrsson  
 [uncredited: Graham Frake [1], Tony Slater Ling  
 [1], Simon Archer [2], Sarah Bartles-Smith].  
 Line Producer: Patrick Schweitzer  
 Executive Producers: Piers Wenger,  
 Beth Willis, Steven Moffat  
 BBC cymru wales  
 bbc.co.uk/doctorwho © BBC 2010

<sup>1</sup> Inserts on 1 directed by Andrew Gunn,  
 Jonny Campbell

**Below:**  
 The Doctor  
 investigates  
 the mystery of  
 the Pandorica.





# Profile

## STEVEN MOFFAT

Writer/Executive Producer

**S**teven William Moffat was born 18 November 1961, in Paisley, Scotland. Both parents were teachers and dad Bill was headmaster at Thorn Primary School, Johnstone.

Steven attended Camphill High School, then studied at the University of Glasgow, becoming involved with student TV service GUST before graduating with an English and philosophy degree.

He then spent three years as an English teacher at Cowdenknowes High School, Greenock and, while teaching, attempted writing plays. His amateur production *War Zones* (1985) was staged for Glasgow Mayfest and Edinburgh Fringe.

His break came when ITV's Sunday Godslot travelogue *Highway* visited his father's school in 1984. Moffat Senior had been running an environmental studies project based around a school newspaper and suggested to *Highway* producer Bill Ward that a junior newspaper might make for a good children's drama series. Ward passed the idea to his girlfriend Sandra Hastie, who found Moffat Senior would let them use the concept, provided they read his son's sample script. Expecting little, Hastie declared Moffat Junior's pilot the best first script she had ever read.

The resulting *Press Gang* (1989-93) deservedly won a BAFTA and an RTS award. Strong topics, including glue sniffing and child abuse, mixed with caustic wit and brilliantly engineered slapstick. The misdirection explored here would

become Moffat's stock in trade: the tense episode *The Last Word* opened with the funeral of a member of the junior paper's team after an office shooting, before slowly teasing out the victim's identity, revealing the survivors one by one.

*Press Gang* established Moffat's trademark enterprising use of structure, experimenting with parallel story strands, chronology or repetition to confound and engage audiences.

As Moffat summed up: "There are just basic rules how plotting should work and how you can make events seem both surprising and inevitable, which is the challenge of all writing."

He wrote a one-off children's silent comedy *Exam Conditions* (1992), produced by *Press Gang*'s backers Central, but a break into mainstream TV backfired when he was politely dismissed from comedy drama *Stay Lucky* after one episode, *The Devil Wept in Leeds* (1990). He stuck almost exclusively to self-authored pieces ever since.

*Press Gang* director and TV comedy legend Bob Spiers suggested Moffat try

### Right:

Steven's black comedy *Joking Apart*.





writing sitcom, and Moffat's divorce from first wife Maggie provided source material for the 1991 pilot of BBC2 black comedy *Joking Apart* (1993/5).

The story of a marriage breaking up, Moffat called it a "romantic comedy backwards", and to add poignancy for viewers, who never knew the couple in their happier days, he deployed flashbacks and a "complicated timeframe". A high-energy farce, underpinned by emotional honesty, it won the Bronze Rose of Montreux.

Spiers also brought Moffat into Dawn French's comedy thriller anthology *Murder Most Horrid*, for which he provided episodes *Overkill* (1994), *Dying Live* (1996) and *Elvis, Jesus and Zack* (1999).

Richmond Films' *Press Gang* team produced Moffat-scripted broadcast sitcom pilot *The Office* (1996) starring Robert Lindsay, although no series materialised (unrelated to Ricky Gervais' identically titled later sitcom classic).

Moffat's first high-profile BBC1 series, school sitcom *Chalk* (1997), was considered by some critics as something of a misstep.

In February 1998, Moffat married TV producer Sue Vertue, having met at the Edinburgh TV Festival, and much of his work since has been with Hartwood Films, the production company she runs with her mother, veteran TV executive Beryl Vertue.

Hartwood's BBC Two comedy *Coupling* (2000-4) established Moffat as a major talent. It was based on his post-divorce years spent, by his own admission, single and womanising around the world of TV ("Television is a great place to pick up women," he jested in 2010), before committing to his relationship with Sue Vertue.





## THE PANDORICA OPENS / THE BIG BANG

### Right:

Steven wrote *Overkill* for *Murder Most Horrid* in 1994.

Combining filthy wit with Moffat's customary plotting conceits, these included a split-screen episode showing linked events one-hour apart, and another repeating events three times from the perspectives of different characters.

*Coupling* won a British Comedy Award, though a 2003 US remake lasted just six episodes.

A fan since the Hartnell days, Moffat had been hopeful of writing for *Doctor Who* in 1989, given his *Press Gang* success, only to find the show cancelled. "It ran for 26 years and I missed it by an afternoon," he joked to *Doctor Who Magazine's* David Darlington in 2004.

He contributed Seventh Doctor short story *Continuity Errors* to Virgin Books' compendium *Decalog 3* (1996) but later took a far higher profile *Doctor Who* credit, writing *The Curse of Fatal Death* for *Comic Relief* night, broadcast 12 March 1999. Starring Rowan Atkinson, Moffat argued this was not "a parody or a spoof". Though irreverent, it was lovingly observed.

Shortly afterwards he contributed to a *Doctor Who Magazine* round table forum that asked fan professionals how the series might be revived for TV. "The core elements are a police box, a frock coat and cliffhangers," he argued. "I'd chuck out all the gratuitous continuity because it's dull – and all that yawn-inducing Gallifrey rubbish with it."

In 1999 he was invited to the inaugural Big Finish writers' meeting, after the company gained a *Doctor Who* audios licence. When he was told that at that time the most recent Doctor, Paul McGann, would not be available, Moffat left the meeting, feeling constrained by the past and mistrustful of nostalgia.

Having been an iconoclast at times, being commissioned to write for the revived TV series rekindled his respect for



the programme's past: "I've gone through the 'it was all crap' phase," he said in 2004, "but I've come through the other end now."

Although Russell T Davies rewrote other writers' scripts, he never touched a word of Moffat's scripts. Moffat's first contribution *The Empty Child/The Doctor Dances* [2005 – see Volume 50] gave the revived series the catchphrase, "Are you my mummy?" Follow-up *The Girl in the Fireplace* [2006 – see Volume 52] diverged from Davies' brief for a story of Madame de Pompadour set in eighteenth-century France, to become what Moffat later termed "*Tom's Midnight Garden* with sex", turning the Tenth Doctor into a romantic hero.

In both, malfunctioning alien tech rationalised the surreal mix of incongruous, frightening elements; a trope that recurred in much of his *Who* work.

His next episode *Blink* [2007 – see Volume 56] was a 'Doctor-lite' episode, based on a story written for the *Doctor Who Storybook 2006*. Given these constraints, even Moffat said ahead of transmission: "I doubt *Blink* will top any polls." Instead, Moffat's knack for finding the sinister in the everyday produced hugely popular recurring aliens the Weeping Angels and introduced the catchphrase "wibbly-wobbly, timey-wimey" to explain away Moffat's tightly constructed time paradoxes.



*Blink* won a BAFTA and a prestigious Hugo science-fiction award – Moffat’s third in three consecutive series. He later won a fourth Hugo for *The Pandorica Opens/The Big Bang*.

*Silence in the Library/Forest of the Dead* [2008 – see Volume 59] garnered another Hugo nomination and introduced Alex Kingston as the Doctor’s out-of-sync partner River Song.

Ahead of that he contributed *Children in Need* minisode *Time Crash* (2007), uniting the Tenth and Fifth Doctors in a send-up that was simultaneously a moving tribute.

Away from *Doctor Who*, Moffat’s own *Jekyll* (2007), a violent, sexy mini-series reworking of *Dr Jekyll and Mr Hyde*, rated poorly in its Saturday night timeslot.

The summons to take over showrunning *Doctor Who* eventually came in an email from Russell T Davies in July 2007, as Moffat flew out to oversee the Greek version of *Coupling* (2007/8).



Unsure whether to accept, Moffat’s father produced a photograph of his son reading Target’s novelisation of *Doctor Who and the Daleks* aged 11 and said: “Of course you’re going to do it.” Moffat finally agreed in October.

Davies’ departure and Moffat’s succession were announced simultaneously on 20 May 2008. Though Davies would produce several one-off Specials before his departure, Moffat was soon also hard at work on his forthcoming 2010 series.

“My entire career has been a Secret Plan to get this job,” said Moffat in a BBC press release. “I applied before but I got knocked back cos the BBC wanted someone else. Also I was seven. Anyway, I’m glad the BBC has finally seen the light, and it’s a huge honour to be following Russell into the best – and the toughest – job in television.”

The massive success of Davies’ revival meant Moffat now faced the challenge of a ‘difficult second album’, casting a new Doctor and satisfying huge expectations.

Such was the series’ lure that Moffat relinquished writing duties on Steven Spielberg and Peter Jackson’s projected three-film series for Dreamworks SKG *The Adventures of Tintin*, submitting just one script, having been delayed by a US writers’ strike. *The Secret of the Unicorn* was released in 2011.

Officially inheriting the showrunner mantle in mid-2009, Moffat’s first duties were to oversee the first few post-regenerative moments as Matt Smith’s Eleventh Doctor debuted at the conclusion of *The End of Time* [2009/10 – see Volume 62] on 1 January 2010.

The Moffat era proper began 3 April 2010 with the series opener *The Eleventh Hour* [2010 – see Volume 63]. He explained his vision for the show to *The Scotsman* ahead of launch: “Maybe this isn’t new but it is my view: *Doctor Who* is a fairy tale – not

#### Left:

*Coupling* was another award-winning show for Steven.





**Above:** *The Empty Child/The Doctor Dances* marked Steven's first contribution to the rebooted *Doctor Who* in 2005.

**Right:** Steven wrote the award-winning episode *Blink* in 2007.

sci-fi, not fantasy but properly a fairy tale... *Doctor Who* is how we warn our children that there are people in the world who want to eat them."

He explained further to *The Guardian's* Gareth McLean: "It's not set in space, it's set under your bed. It's at its best when it's related to you, no matter what planet it's set on." The 'under your bed' motif would be taken to literal extremes in *Listen* [2014 – see Volume 77].

Within a month of this series' transmission, a modern-day Sherlock Holmes series *Sherlock* (2010-present) debuted, co-created and co-produced by Moffat with Mark Gatiss. Moffat hoped for an "arthouse hit" but instead produced a global success. The availability of its leads, Benedict Cumberbatch and Martin Freeman, meant sporadic production of Specials and short series, but this saw Moffat's workload remain manageable alongside heavy *Doctor Who* commitments. Writing almost half the episodes, Moffat won a BAFTA Craft Award in 2012 and a writer's Emmy in 2014 among the series' clutch of prizes.

For the 2011 series of *Doctor Who*, a complex ongoing story arc saw River Song revealed as the daughter of companions

Amy and Rory, while the 2012/13 series introduced mysterious 'Impossible Girl' Clara Oswald.

Moffat instigated high-concept episodes, often with what he called "slutty titles", Neil Gaiman's *The Doctor's Wife* [2011 – see Volume 67] among them: "It's got to be a tart of a title that pulls you in," Moffat told *Doctor Who Magazine's* Benjamin Cook in 2011, "the sluttier the better."

Moffat pushed the envelope, always raising the stakes. He not only cast the Eleventh and Twelfth Doctors, but also John Hurt as the War Doctor for Anniversary Special *The Day of the Doctor* [2013 – see Volume 75]. He (seemingly) killed the Doctor in the 2011 series, revealed his resting place the following year, killed off Clara Oswald – briefly – and had both Danny Pink and Bill Potts tragically converted into Cybermen. He revived Gallifrey and Rassilon and regenerated the Master into a woman.







**Left:**  
Peter Capaldi  
and Jenna  
Coleman with  
Steven Moffat  
on the  
*Doctor Who*  
World Tour  
in 2014.

He pushed the format again with single-hander *Heaven Sent* [2015], a dreamlike reflection on grief, which he also later admitted to being a metaphor for his agonies writing *Doctor Who*.

His cinematic, non-linear scripts clearly described the onscreen visuals; they were far more than mere dialogue and stage direction. He favoured the ‘cold open’ of arresting imagery presented out of sequence – such as the Twelfth Doctor beginning his regeneration at the outset of *World Enough and Time/The Doctor Falls* [2017].

Running both *Doctor Who* and *Sherlock*, Moffat worked every day except Christmas Day, without holidays. The run-up to 2013’s Anniversary Special proved particularly gruelling, as he admitted to *Doctor Who Magazine*’s Benjamin Cook in 2016: “The workload was just insane. I wasn’t coping as well... the 50th was

looming, and I didn’t know if we could make it work. It was a tough, tough time. My darkest hour on *Who* was that.”

Intending to leave with 2015’s Christmas Special *The Husbands of River Song* [2015], Moffat agreed to produce one more series after discovering preferred replacement Chris Chibnall was to exec a third, final series of *Broadchurch*. He took his successor out to dinner in summer 2015 to pop the question personally.

Writing or co-writing a grand total of 48 episodes during his eight-year, six-season tenure as showrunner, Moffat bowed out with 2017’s Christmas Special *Twice Upon a Time* [2017].

His next project to be announced was a modern-day version of *Dracula*, produced with Mark Gatiss for Hartswood. He received an OBE in 2016. He has two sons, Joshua (born 2000) and Louis (2002). ■





# A CHRISTMAS CAROL

➤ STORY 213

Newlyweds Amy and Rory are trapped on a spaceship that is heading for disaster, and the only way the Doctor can rescue them is to save the soul of a lonely old miser. But is Kazran Sardick – the richest man in Sardicktown – beyond redemption?







# Introduction

## Right:

The Twelfth Doctor introduces the idea of mercy to a young Davros in *The Witch's Familiar*.

All of us, at some stage, must have wondered why, if the Doctor has a time machine, he can't just travel into the past to fix an obstacle he encounters in the present.

Early on, this quick fix was impossible. The Doctor couldn't accurately pilot the TARDIS, and even if he could have he insisted that you can't change history!

Admittedly, the Doctor eventually got over his aversion to changing history. Over time, we were given the impression that the Doctor can somehow intuit the pattern of history, past and future. He knows when he has an obligation to intervene, and when he must not.

In *A Christmas Carol*, he took the unprecedented move of meddling in the personal timeline of Kazran Sardick, in the hope that it would affect the man's personality in the present.

The Doctor's behaviour in *A Christmas Carol* undoubtedly affected countless other lives, not just Kazran's. But then that's presumably always the case whenever the Doctor lands at some point in time and space and starts getting involved. After a number of interventions, the Doctor changes Kazran's life for the better – and who's to say that isn't the 'correct' path history should have taken.

You might wonder, if he can make Kazran a more charitable soul, why not try the same trick with hardened villains like Davros. We'd eventually get the answer – he did. We learnt in *The Witch's Familiar* [2015] that he subtly introduced the idea of mercy to a young Davros, which lingered, buried in the Daleks' subconscious centuries later



– a “genetic defect” that they were unable to eliminate.

The Doctor is also responsible, in a similar way, for the rehabilitation of another old enemy. In the 2017 series, he gives Missy a stay of execution and agrees to teach her to be good. He makes some progress and eventually, Missy kills her previous incarnation when she decides it's time to change her past ways and begin this path to redemption.

*A Christmas Carol* has licence to be a little more frivolous than your average *Doctor Who* adventure. It's a Christmas episode: and on a very basic level it's a reworking of Scrooge being visited by the Ghost of Christmas Past.

But while the Doctor may have seemed uncharacteristically carefree when it came to tinkering with history, we would eventually come to accept this kind of historical intervention as part of some bigger picture. ■





'THE DOCTOR TAKES THE  
UNPRECEDENTED MOVE OF  
MEDDLING IN THE PERSONAL  
TIMELINE OF KAZRAN.'



## STORY

A spaceship is plummeting towards a planet of fog. The Pilot reports that someone is sending a distress signal from the honeymoon suite. It's Amy and Rory! [1]

On the planet, the inhabitants of Sardicktown are preparing for Christmas. An old man, Kazran Sardick is visited by a family asking him to consider releasing a young woman, Abigail, from the ice. Kazran refuses because she is his security for a loan.

The Doctor tumbles out of Kazran's fireplace. [2] He has come to use Kazran's cloud belt machine to save the spaceship, but the controls can only be operated by Kazran.

Kazran nearly strikes the little boy of the family but stops at the last moment. The Doctor realises that Kazran is scared of being like his father, Elliot Sardick.

Outside, the Doctor hears a Christmas carol which gives him an idea; he will do *A Christmas Carol* on Kazran Sardick! [3]

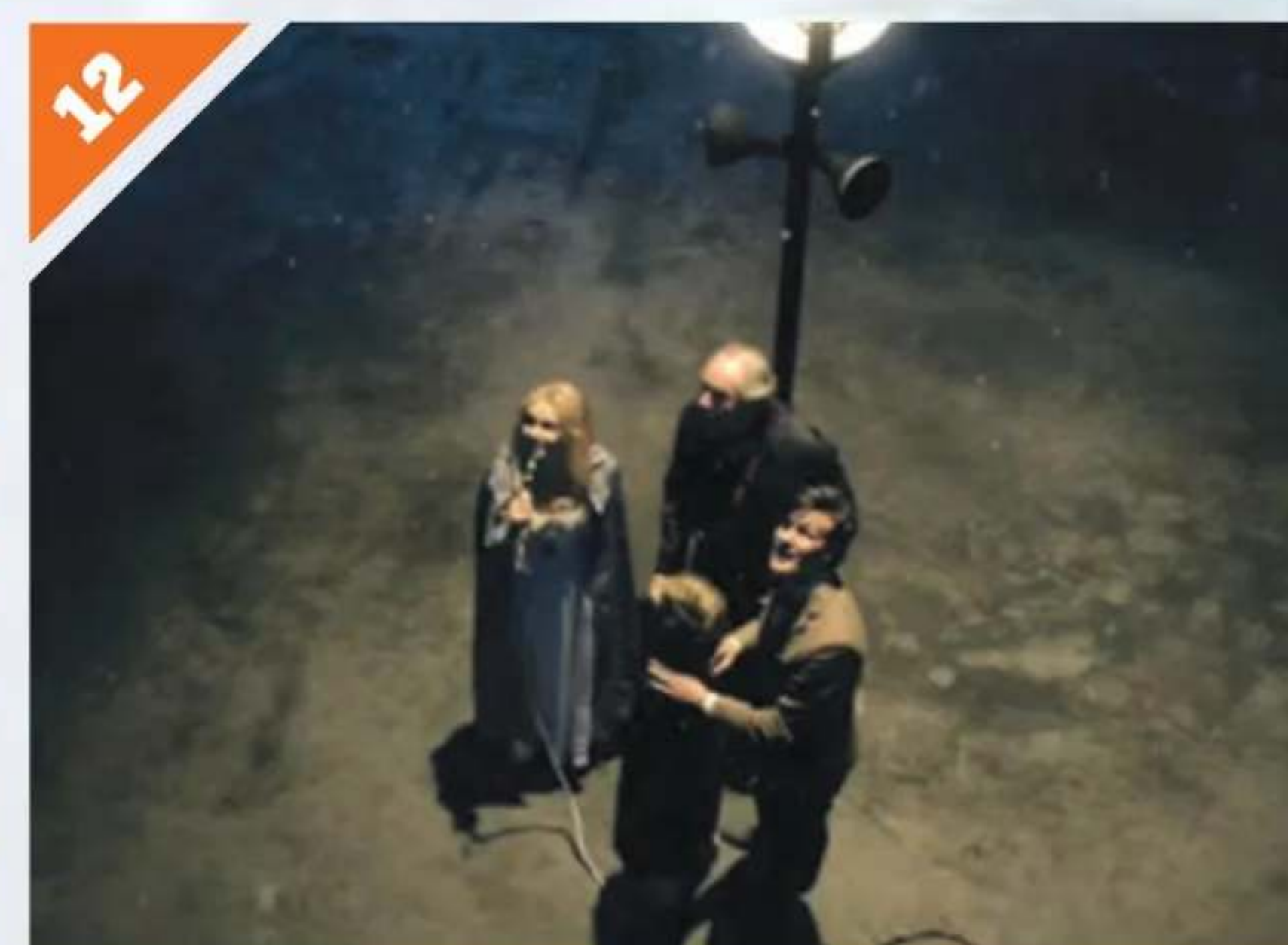
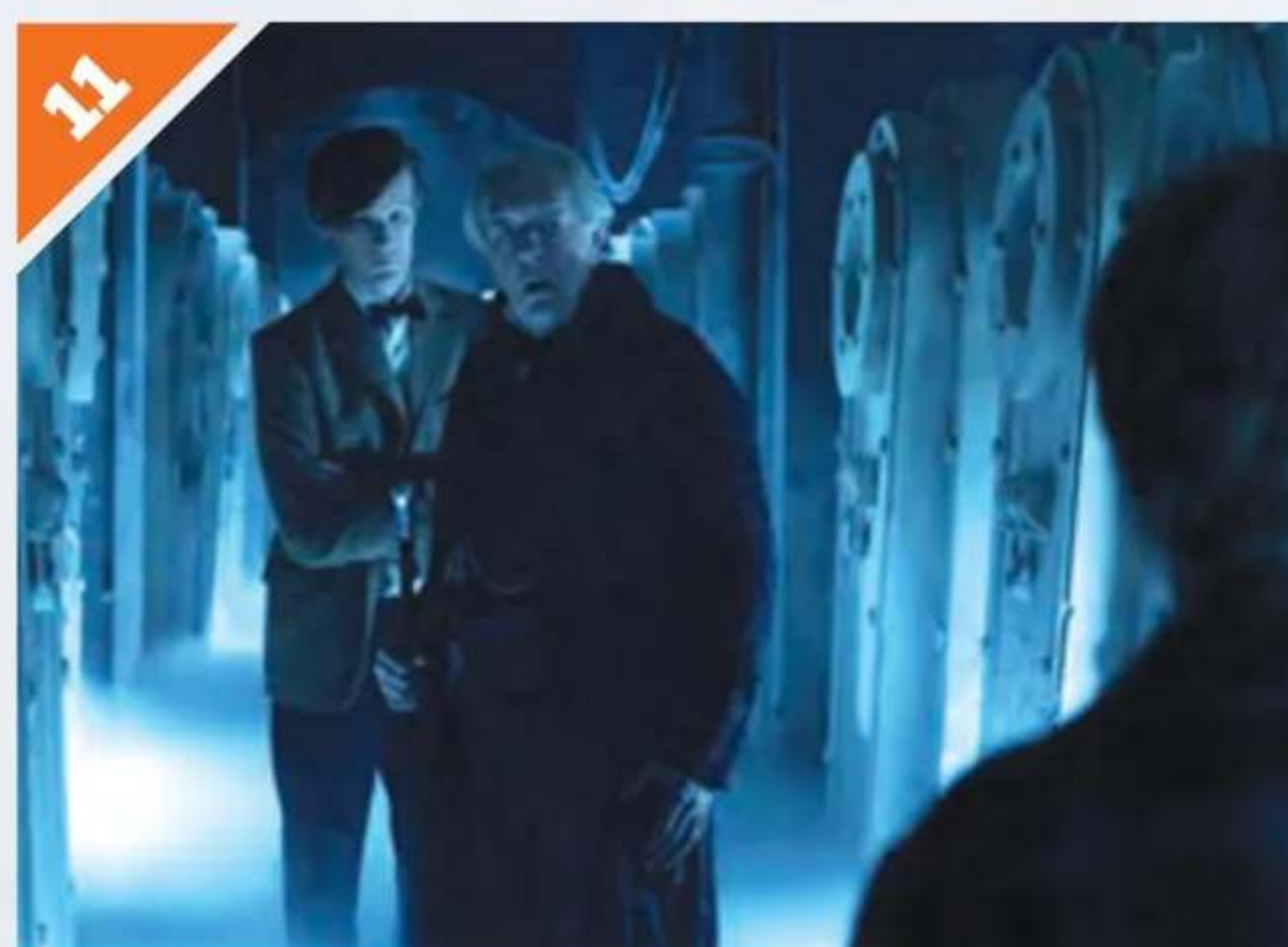
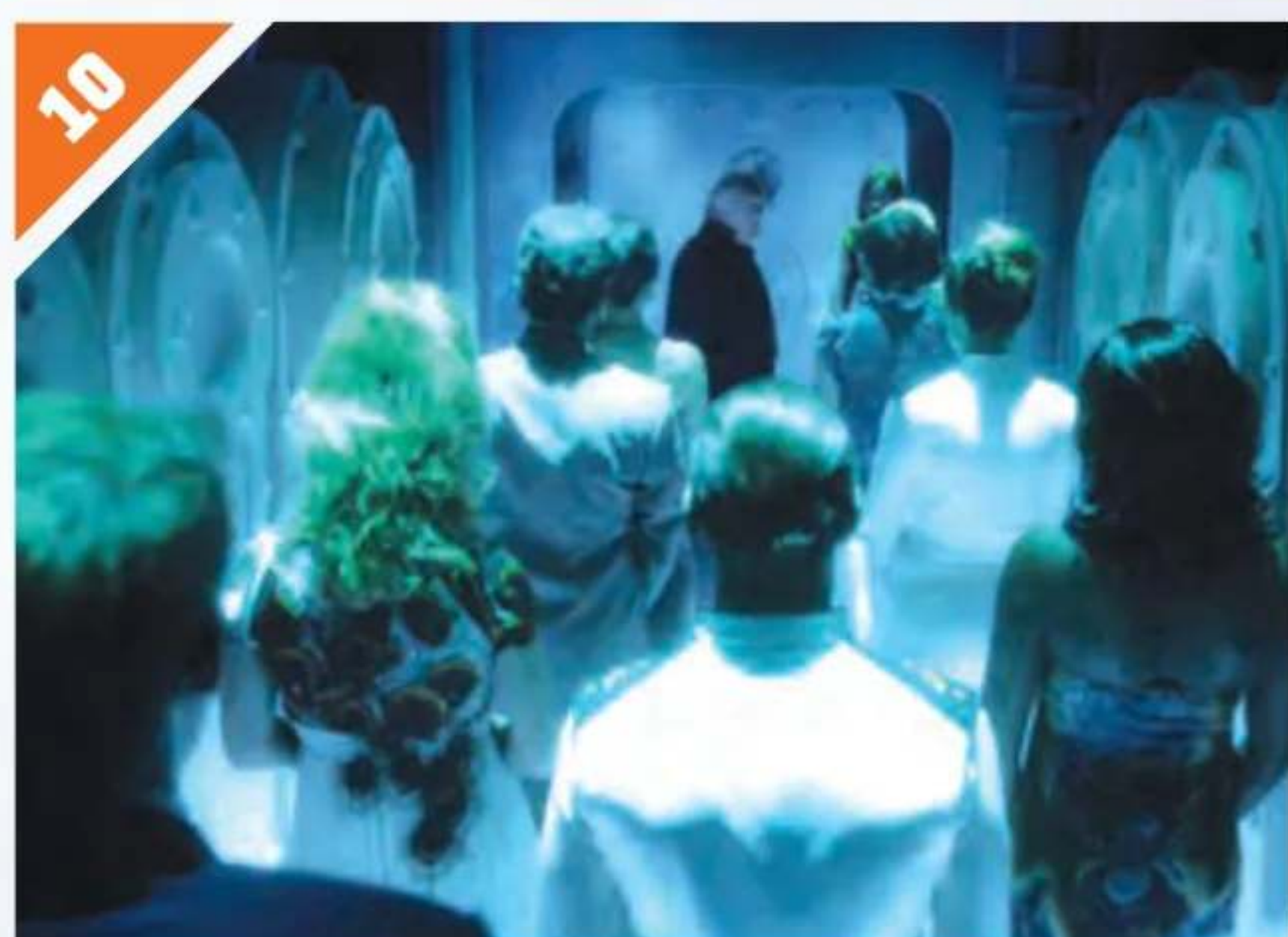
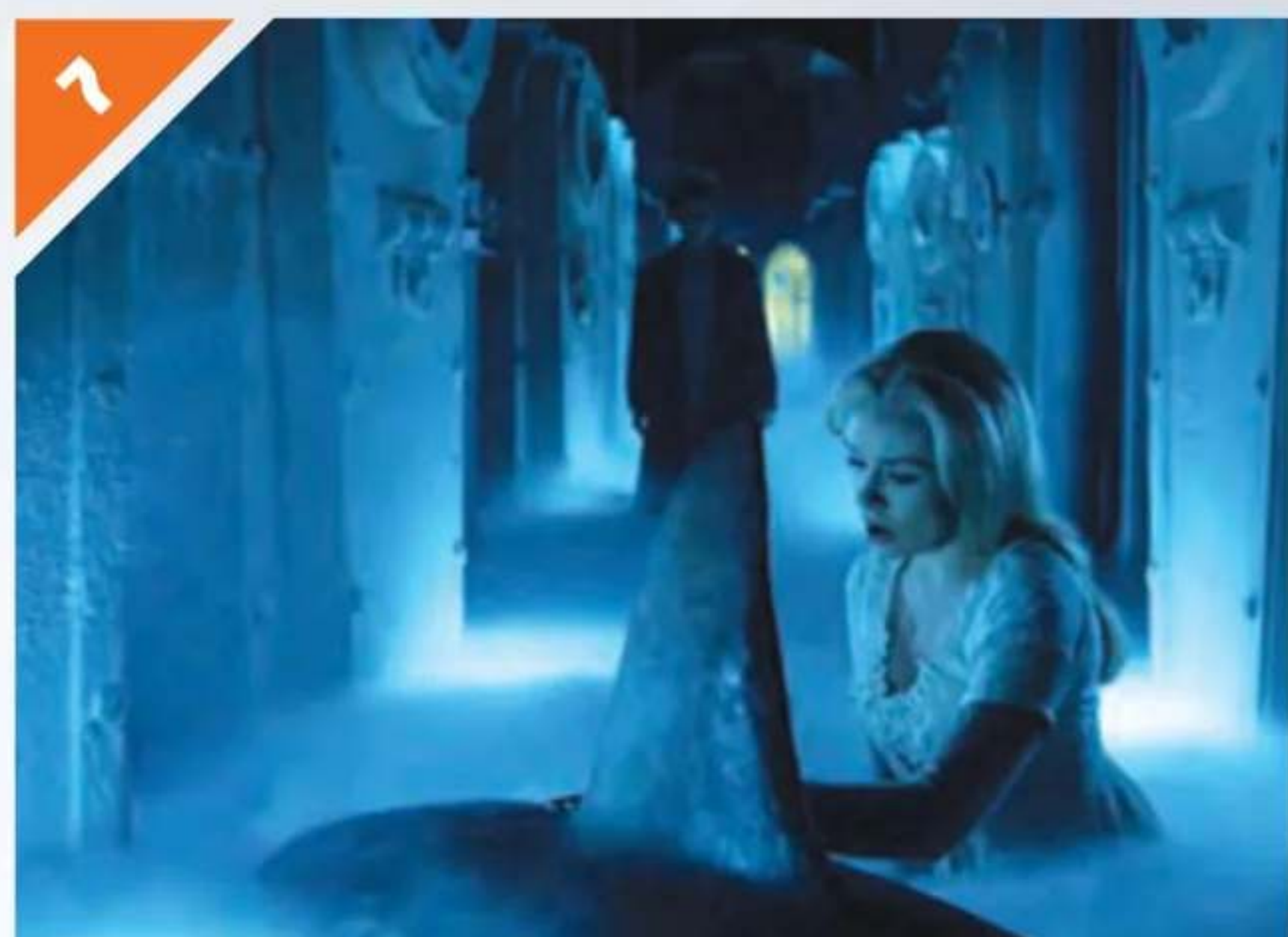
Kazran is sleeping in his study when he is awoken by a recording of his 12-year-old self. [4] Young Kazran is conducting a secret project when his father bursts into his bedroom and hits him.

Kazran realises the Doctor is in his study. Kazran recalls that after his father hit him, he learned life's most invaluable lesson; nobody comes. The Doctor disappears in his TARDIS – and reappears in the recording! He warns Kazran that his memories are going to change. [5]

The Doctor comes up with a plan to help Young Kazran see a fog fish, using his sonic screwdriver as a lure. They hide in the cupboard – and suddenly a shark crashes into the bedroom! [6] It gets stuck in the cupboard door, with the screwdriver lodged in its throat. The Doctor reaches in...







A few minutes later, the shark lies dying. It needs a life-support system to survive the trip back to the cloud belt.

Young Kazran leads the Doctor down to the cryo-cave where his father freezes people. He opens the cylinder containing Abigail Pettigrew. But the shark has woken up and glides through the mist...

Abigail calms the shark by singing *In the Bleak Midwinter*. [7] The Doctor uses the cylinder to return it to the clouds.

Before Abigail is returned to her cylinder, Young Kazran promises her they will visit again. The next Christmas Eve, they ride over the rooftops in a shark-drawn rickshaw. [8]

In the future, Kazran finds he has new memories of other Christmas Eves with Abigail including one with Abigail's family... where he has his first-ever kiss.

Kazran grows into a young man. On their last trip, to a Hollywood party, Abigail tells him "a very bad thing". [9] After she is frozen, Kazran tells the Doctor he doesn't want any more Christmas Eves.

In the future, Kazran is misanthropic once more. A hologram of Amy appears and Kazran hears a choir singing *Silent Night*. He goes downstairs and finds the cave full of holograms of the people on the spaceship. [10]

Amy sees the cylinder containing Abigail. Kazran explains that if he released her she would only have one day left.

The Doctor tells Kazran he now needs to see the future. Kazran claims he doesn't care, but the Doctor isn't showing Kazran *his* future; he's showing Young Kazran the man he may grow up to be. [11]

Kazran changes for the better, but his machine fails to recognise him. The Doctor has an idea and revives Abigail. Her singing is transmitted into the cloud belt and saves the spaceship. [12]

Amy and Rory join the Doctor as he finishes a snowman. Above them, Kazran and Abigail soar across the rooftops in a shark-drawn rickshaw.



## A CHRISTMAS CAROL

STORY 21

'STEVEN MOFFAT KNEW THAT HE WANTED TO BLEND DOCTOR WHO WITH ONE OF THE BEST-KNOWN CHRISTMAS TALES.'



# Pre-production

**C**hristmas is here! Well, our Christmas, which happens in July and runs for several weeks,” announced *Doctor Who* showrunner Steven Moffat in *Doctor Who Magazine*. “I’ve never got to do a Christmas Special for anything before, so this is a first. But I bloody love Christmas Specials, and Christmas movies.”

“We found out what the Christmas Special’s about today which is really exciting,” Matt Smith told the *Doctor Who Confidential* crew as he and Karen Gillan were driven to 2nd Avenue in New York on Wednesday 14 April. By the time he arrived in New York to promote *Doctor Who* for BBC America, Steven Moffat knew that he wanted to blend *Doctor Who* with one of the best-known Christmas tales: Charles Dickens’ tale of festive salvation, *A Christmas Carol*. In *The Unquiet Dead* [2005 – see Volume 48], the Doctor had met Charles Dickens in 1869 – the year before the author’s death. “A Christmas

*Carol* is probably my favourite Christmas story of all time,” explained Moffat on *Doctor Who Confidential*. “We can’t pretend [the Doctor] doesn’t know the story of *A Christmas Carol*... The Doctor must be consciously aware that he’s recreating the plot of that story. There is time-travel in that story. It lends itself to *Doctor Who*.”

## Halfway out of the dark

**F**or the Scrooge-type character whose attitude to life would be changed on Christmas Eve, Moffat needed an atypical villain who would have a redeeming feature. Thus the elderly, bitter Kazran Sardick was a saveable figure, acting as a metaphor for Christmas being the mid-point of winter where the days became longer again and everyone celebrated being ‘halfway out of the dark’. While the Doctor could easily have toppled Kazran with his usual methods, he adopted the strategy of saving Kazran from himself, prompted when he saw the old man restrain himself from hitting a young boy. The Doctor would rewrite Kazran’s past, leaving the man with the memories of two lives in his head. In his short story *Continuity Errors*, which had been published in July 1996 in the Virgin Books anthology *Decalog 3: Consequences*, Steven Moffat had written about the Seventh Doctor travelling into the past of an unhelpful librarian called Andrea to make her a more helpful person in the present.

Two other key ingredients were Kazran’s tragic love of his life... and a monster! The former was the dying Abigail Pettigrew with eight days to live; to make each day

**Left:**  
The Doctor’s  
on a mission  
of redemption.





## Connections: Starship

► The *Thrasymachus* (although never referred to as such in the episode) is named after the teacher from Athens in the fifth century BC; it was described as a 'galaxy class' ship, the vessel classification of the *USS Enterprise* in the television series *Star Trek: The Next Generation*.



special, these would all be Christmas Eves. For the monstrous presence, Moffat defined the narrative as “*Doctor Who* meets *A Christmas Carol* meets *Jaws*”, since the creature would be an alien shark, drawing upon the menace of Steven Spielberg’s 1975 movie. “I was very, very frightened of sharks when I was a kid,” recalled Moffat on *Doctor Who Confidential*. “I had a particular nightmare that sharks could come out of the sea. The idea of a

shark turning up in my bedroom is from my childhood.”

Following the promotional week in the USA, Moffat and Gillan were trapped in Los Angeles in late April when ash clouds from the Eyjafjallajökull volcano in Iceland halted all air traffic over the UK. “You don’t get less Christmassy than that!” commented Moffat of his Los Angeles surroundings in *Doctor Who Magazine*. Moffat hit a writer’s block, telling *Radio Times*: “Two days of writing nothing, and I took emergency measures. I downloaded every Christmas song I could find, closed all the curtains, and turned up the air conditioning to *Doctor Zhivago*, and sat at my desk in a big coat and mittens.” In the evenings the showrunner maintained the festive atmosphere by meeting Gillan to drink red wine. Eventually a script with a very sentimental message unfolded. “I think you have to be emotional,” commented Moffat at the BFI. “You have to laugh and cry a bit. *A Christmas Carol*, oddly enough, the original, is sort of the whole package. [Frank Capra’s 1946 fantasy movie] *It’s a Wonderful Life*, which is kind of in a way a variant of *A Christmas*



*Carol*, is the same... As I say, you’re full of sugar and alcohol, you’re going to be tripped off into any place at any time... [the Christmas episode] should be seen on Christmas Day, when you’re prepared to believe in any amount of magic.”

The narrative focused firmly on the Doctor rather than the honeymooning Ponds, meaning that Karen Gillan and Arthur Darvill would only be required for a few days recording on the episode. “When I did that, I did write to Arthur and Karen saying, ‘Don’t be alarmed, this is not a portent of the future,’ but they weren’t that bothered,” Moffat told *Doctor Who Magazine*.

A director was already in place for the 60-minute Christmas Special. Toby Haynes had massively impressed the cast and crew with his work for the 2010 series on *The Pandorica Opens/The Big Bang* [2010 – see page 6] during January/February 2010 and was keen to work on *Doctor Who* again with his friend, director of photography Stephan Pehrsson. “Matt Smith asked me if I’d come back to the series and I said,





‘If it’s for the Christmas Special,’” Haynes told *Doctor Who Magazine*. In mid-March, while editing the season finale, Haynes was offered the chance to direct the Christmas Special in July. ‘It’s going to be the most Christmassy Christmas Special ever seen, anywhere,’ Steven Moffat emailed Haynes. ‘A nation will laugh and cry and sing – and never, ever forget it.’

## A Dickensian Christmas

**H**aynes was delighted by Moffat’s idea for the Christmas Special, and was very keen to give the story a Dickensian feel to emphasise its roots. However, he was aware that one of the visual clichés of Dickens’ Christmases – snow – could not be used until the very end, meaning that he had to capture the atmosphere by other means.

Moffat’s first draft was completed on Monday 3 May and was very close to the shooting script. In this version, Abigail was the sister of the father of the family, none of whom had names. Kazran addressed

them in a dome with ‘a high vaulted ceiling [...] A spiral staircase in the centre of the room going right to the top of it’. Abigail was placed in the ice because she was unwell, and Kazran made vicious jokes to her family (“When I was young I had pots of money and a pet leopard – not strictly relevant, just thought I’d mention it”). Kazran held Abigail because he was in need of a replacement liver (“an upgrade”) and the girl wasn’t using hers. When the Doctor confronted Kazran over Abigail, he originally commented that “the ice on this planet is very strange [...] Good strange, bad strange – too early to call.” When the Doctor got his idea to give Kazran *A Christmas Carol* experience, he looked up and saw Kazran looking down at him from a window in his home. In the vault, the young Kazran explained to the Doctor that his father stored poor people in the ice until they were better or richer. Before the rickshaw flight above the city, the Doctor summoned the shark by saying: “That’s right, you remember, come to daddy.” The photographs leading up to the Sinatra scenes originally had a sequence of the Doctor, Abigail and the adult Kazran with the latter two looking at each other in attraction, then a shot of the Doctor alone, then another of the Time Lord with a ‘where did they go’ expression. The 1950s Christmas was originally on a Las Vegas hotel balcony while a party was in full swing inside the suite. When Kazran informed Amy that the ailing Abigail was on the point of death when she went into the ice, he continued: “The ice is a restorative – but only for so long and so often.” After Amy contacted the Doctor from the ship by radio, the Pilot

### Left:

A heart-warming encounter between Kazran and Abigail.

### Connections: What to wear?

➤ During one of the Christmas Eve visits, the Doctor wears a long scarf of the sort he regularly sported when in his fourth incarnation, and on another he wore a fez, an item of headgear which had delighted him in *The Pandorica Opens/The Big Bang* [2010 – see page 6].







## A CHRISTMAS CAROL

**Above:**  
Can the Doctor  
crack Kazran?

received a signal which Kazran recognised as the sound of the Doctor's sonic screwdriver; taking the half sonic from his pocket and finding that it was responding to the sound. The Pilot and Captain got a visual on something pursuing them through the cloud tunnel... which Kazran recognised as his old friend, the shark, homing on the signal from his half of the sonic. Rory was concerned about the size of the shark which was revealed to be four times the size of the prone spaceship. Danger was averted when Amy realised the shark was tracking the hologram of Kazran, and Rory cut the link, returning Kazran to the cryo-cave. The Pilot told the Captain that the only damage was to the kitchen decks and that they were now leaking food. The shoal of fish were then detected following the vessel. The scene in the cryo-cave where the Doctor and Kazran revived Abigail to sing ended with Kazran saying that Christmas would be the day he would choose to be with his beloved one last time. The Doctor did not explain about how the song would unlock the clouds, and the scene with Abigail at the microphone took place on the rooftop

outside Kazran's bedroom. The TARDIS departed leaving behind a saddle, and at the end of the episode 'we almost seem to see a shark darting through the clouds, and maybe two riders'. When the Doctor confirmed to Amy that everything had to end, he added: "And that's not the point." Answering Amy asking what was the point, he declared: "I dunno. Snowmen. Make great snowmen. I love doing that."

### Gambon and Jenkins

**P**re-production began on the new series in mid-May; the Christmas Special would be recorded over five weeks from July, following which there would be a break until September, when the full series of 13 episodes would begin recording. At Upper Boat Studios in Treforest, *The Sarah Jane Adventures* was now recording both its fourth and fifth series and would remain in production through to Friday 16 July.

There were some changes of crew for the new episodes. Producer Tracie Simpson had left to helm the new BBC Wales series *Baker Boys*, and her fellow producer Peter



Bennett had also moved on. Coming in as producer on the Christmas Special and the first production block of the 2011 series was Sanne Wohlenberg, a German-born producer also known as Sanne Craddick who had worked on *Murphy's Law*, *Funland*, *The Whistleblowers* and the UK version of *Wallander*. There was also a new line producer: Diana Barton had previously been line producer on *Shameless*, *North & South*, *Funland* and the revival of *Survivors*. Edward Thomas had departed his role as production designer in early 2010, moving on to the new BBC science-fiction drama *Outcasts*; after two episodes supervised by standby art director Tristan Peatfield, his position was now taken by Michael Pickwood, whose career included design work on the films *Withnail and I* and *The Krays* plus series such as *Murder Most Horrid*, *Kavanagh QC*, *Agatha Christie's Poirot*, *Agatha Christie's Marple* and the remake of *The Prisoner*. Pickwood's father had acted under the name William Mervyn and had guest-starred in the *Doctor Who* serial *The War Machines* [1966 – see Volume 8]. Costume designer Ray Holman had moved to ITV1's *Law & Order: UK* and was replaced by the award-winning Barbara Kidd who had also

been working on *Wallander*; Barbara had previously worked on various *Doctor Who* serials from *Frontier in Space* [1973 – see Volume 19] to *Kinda* [1982 – see Volume 34].

Two major roles needed to be cast for the Special: Kazran Sardick and Abigail Pettrigrew. For the adult Kazran (and his father Elliot) casting director Andy Pryor secured the services of Sir Michael Gambon, the award-winning Irish-born actor who had made his mark on the stage in the 1970s before starring in television productions such as *The Borderers*, *The Singing Detective* and *Maigret*, and more recently playing Dumbledore in the *Harry Potter* films; Pryor had previously worked with Gambon on *Perfect Strangers*, *The Lost Prince* and *Joe's Palace* and was keen for him to be involved with the series. The actor had never appeared in *Doctor Who*, commenting on *Doctor Who Confidential*, “I was never offered a role before.” Toby Haynes was excited to be working with the highly regarded actor, explaining in *Doctor Who Magazine* that Gambon “was actually very nervous about it. Before the filming, he phoned me up... and he was asking me questions about how we were going to film the episode.”

Abigail's role required a performer who could sing, and it was decided to approach Welsh mezzo-soprano Katherine Jenkins who had a notable recording career in both classical and popular music. Although Jenkins had never acted before, it was felt that she might at least record the vocal for the shark-taming carol in Moffat's

### Connections: Christmas tunes 1

▶ Playing on the speakers across Sardicktown (and later sung by the passengers aboard the spaceship) is the anglicised nineteenth-century Christmas carol *Silent Night*, originally performed in Austria in 1818 as *Stille Nacht, Heilige Nacht*. At 11pm, the tune changes to the Christmas carol *Ding Dong Merrily on High* first published by George Ratcliffe Woodward in 1924 and based on the sixteenth-century tune *Le branle de l'Official*.



**Left:**  
Abigail sings a  
shark-taming  
carol.





## Connections: Christmas tunes 2

▶ The song Abigail sings to the shark is *In the Bleak Midwinter*, a carol based on a late nineteenth-century poem written by Christina Rossetti and first published in 1904. While Abigail's family enjoys an early Christmas meal, the tune playing is *O Little Town of Bethlehem*, a carol written by Phillips Brooks in 1867.



script. Talking to the *Daily Record*, Jenkins explained, "When they first called and asked me if I'd like to be in the Christmas Special, my first reaction was, 'I can't do it, I'm not an actress.' I've never trained as an actress. I don't have any experience and that's why I was so nervous about taking on the part. But there is music and I don't think there has been anything like that on *Doctor Who* before." The chance to work on the iconic *Doctor Who* very much excited her,

and she eagerly accepted the opportunity to attend a reading, recording her audition on Monday 28 June. "I thought, 'If I go along to read for the part, the director won't trust me with such an important episode if he doesn't think I can do it,'" she commented. Talking to *Wales on Sunday*, she added, "Afterwards, I drove 200 miles away to a hotel in Somerset to meet with some family and friends and guess who was the first person I saw as I walked into the lobby? Only Matt Smith himself! I wanted to go over to him and yell, 'I might be acting alongside you,' but had signed a confidentiality agreement not to breathe a word." Haynes and Moffat were massively impressed with both Jenkins' audition in terms of both acting and singing and decided to offer her the role. "I got the call the next day, on my 30th birthday [Tuesday 29], that I had got the part," Jenkins recalled, "It was the greatest birthday party ever but I couldn't tell anyone." Now a schedule had to be planned around Jenkins' busy singing and recording schedule.

Of the rest of the cast, 14-year-old Laurence Belcher played the Young Kazran.

Playing his slightly older self was Danny Horn for whom this would be his first television role, having only finished drama school weeks earlier. The spaceship Pilot was played by Leo Bill who had featured in Steven Moffat's series *Jekyll*, while the Captain was actress and writer Pooky Quesnel, whose television career included *Cardiac Arrest*, *Thief Takers*, *Criminal Justice*, *EastEnders* and *Five Days*. The co-pilot, Micah Balfour, had been in ITV1's *The Bill* while Bailey Pepper who played both the young Benjamin and the older Benjamin's son had been in *Guess with Jess*. His older alter ego was played by Steve North whose television career included *London's Burning*. Kazran's main servant was played by Tim Plester whose career had included BBC One's *Casualty* in which he had played Derek Moberley, a character named by writer Paul Cornell after one of the characters appearing in the *Doctor Who* story *The Seeds of Doom* [1976 – see Volume 25]. The young Isabella was played by Laura Rogers who had appeared in *Bad Girls*, while her older self was performed by Meg Wynn-Owen whose long TV career included *Upstairs, Downstairs*.

Matt Smith was particularly excited about recording a Christmas Special,

## Right:

It's snowing in Sardicktown.





recalling how he had viewed *The Next Doctor* [2008 – see Volume 60] on Christmas Day shortly after being told that he would succeed David Tennant. “It was one of the first times I actively chose to watch *Doctor Who*,” he told *Doctor Who Magazine*. “I’ve always wanted to be part of the Christmas *Doctor Who* experience,” Smith explained to the BBC Press Office, “Steven just keeps getting even more imaginative and the great thing about this episode is that when *Doctor Who* and Christmas are put together you combine the spirit of both those things; it’s a fun old yarn and the Doctor simply loves Christmas.”

## A Christmas hymn

One of the first tasks in production was the creation of a new Christmas hymn by series composer Murray Gold who had previously written songs for the festive Specials from *The Christmas Invasion* [2005 – see Volume 51] to *Voyage of the Damned* [2007 – see Volume 57]. Generally, music elements for the programmes were left until post-production, but on this occasion the tune and words were required quickly so that Jenkins could learn them over a weekend.

With only a day or two’s notice, Murray’s resulting composition was recorded in Cardiff as a rough vocal accompanied by a piano.

The shooting script for *A Christmas Carol* was issued on Tuesday 6 July. In it, Sardicktown’s world was described as ‘like a planet of fog’ while the spaceship – the *Thrasymachus* – was envisaged as ‘functional but smart’ and caught in ‘stabs of lightning (like a “real-life” version of the title sequence)’. Amy was specified as ‘wearing her kissogram policewoman outfit from *The Eleventh Hour* [2010 – see Volume 63]’ while Rory sported ‘his Centurion outfit from *The Pandorica Opens/The Big Bang* [2010 – see Volume 66]’.

Of Sardicktown, the script noted that ‘the clouds are lit from below by the orange glow of a city... Flickering streetlamps, a narrow street. Foggy and frosty, but no snow. Hurrying figures, wrapped up tight against the cold. Victorian in effect, though not in the details. This is a colonised planet, several decades on. This is a city of iron – girders and rivets and rust – with

### Above:

A happy Christmas for Abigail and her family.

## Connections: Ol' Blue Eyes

▶ The Doctor has a photograph of himself and Father Christmas, taken in 1952 at the hunting lodge owned by American swing singer and actor Frank Sinatra; later, the Doctor takes the younger Kazran to a party in California 1952 where according to the script ‘Frank Sinatra’s best Christmas song is playing’.





## Right:

Kazran as a young adult.

narrow windows, a twisting labyrinth of slanting alleyways, and raised walkways. Squalor rendered beautiful by heightened reality – like the set of *Oliver!* [a reference to the Victorian London depicted in the 1968 film of the musical based on Charles Dickens' novel *Oliver Twist*]. Flame lamps. Like streetlamps, but glass enclosed flames at the top... Speakers hanging from streetlamps, and from them *Silent Night*... Sardicktown rises to a central point, and surmounting is a huge domed house – Kazran's house. This one building stands out like a dark, colourless lump. No decorations or signs of Christmas cheer. A tall, thin spire rises from the top of the dome, pointing up into the cloud-storm sky. It looks like technology – almost like an aerial.'

The main room of Kazran's house was described as having 'a huge *Citizen Kane*-style fireplace' in reference to Xanadu, the palatial estate in Orson Welles' landmark 1941 film; it was further outlined as 'big, Victorian, all wood panels and leather. There is a big control panel – nothing too "mad scientist", in keeping with the panelled elegance of the rest of the chamber. This is a gentleman's study on a grand scale.' When the Doctor scanned

## Connections: Wedding bells

► In 1952, the Doctor accidentally becomes engaged to iconic American model and actress Marilyn Monroe, and although a wedding ceremony apparently takes place, the Doctor insists that it has

been nullified because it hadn't been at a real chapel.



Kazran's study, the script noted 'we zoom in fast, right into the Doctor's eye (as in *The Eleventh Hour* and *The Lodger* [2010 – see Volume 65]).'

The elderly Kazran Sardick was 'a bitter, twisted old man', while in his youth, he had been a teenager ('tall, gawky, spotty, a mess') and then a young adult ('a handsome young man'); the three younger incarnations of Kazran were defined as



'Young Kazran', 'Teenage Kazran' (seen only fleetingly) and 'Young Adult Kazran'. Abigail Pettigrew was 'very pretty... about 20 years old'. In adulthood, 'Older Benjamin' was described as 'a thin man, in his 40s' with 'two emaciated children'.

The freezing cylinder in which Abigail had been placed was 'a tall steel cylinder. It's about seven foot tall, with a glass pane in the front' and later it was noted that it carried 'an illuminated number, like an LED display'. The cryo-cave with rows of tomb-like cylinders was described as 'like the graveyard in David Lean's *Great Expectations*' referring to the stark sequences at the start of the 1946 Dickens movie adaptation.

## Christmas Eves

Of other stage directions, the recording of Young Kazran's message in his bedroom was described as 'YouTube production standards' with reference to the video sharing website launched in 2005. When the shark launched itself out of the mists of the cryo-cave, this was 'a real *Jaws* moment' with reference to the sudden shark attacks depicted in the 1975 thriller movie. The song which Abigail sang was to be 'a brand-new Christmas carol (especially for *Doctor Who!*)', and shortly afterwards the Doctor



built what was described as ‘the best snowman ever made’.

In the shooting script, the plaque on the painting of Elliot Sardick gave his dates as ‘4302 – 3473’ although in the finished programme his death was changed to ‘4378’ which the Doctor said was 20 years ago, suggesting a date of 4398. The main narrative with Amy and Rory aboard the stricken spaceship was set from shortly before 11pm through to just after midnight at Christmas on what the script referred to as Night 1, with the Doctor telling Amy that he had a plan at 11pm. However, there were a number of additional sequences referred to as the ‘Past’ as the Doctor dipped into Kazran’s life on various Christmas Eves; Night 1 Past was the Doctor’s first visit when Kazran was 12-and-a-half (presumably around the year 4340). Night 2 Past was the second Christmas Eve with the shark ride, while Nights 3, 4 and 5 Past were glimpsed only briefly on successive Christmas Eves. Night 6 Past was the Christmas Eve when the Doctor and 17-year-old Kazran visited Abigail’s sister and her family. Night 7 Past was to have been glimpsed only briefly as the Doctor and 18-year-old Kazran opened Abigail’s cylinder, with Night 8 Past being the



following year with the final Christmas Eve spent together at Frank Sinatra’s party. Following this, Night 9 Past was the night when Elliot Sardick demonstrated his weather-controlling creation to his son.

The places visited by the Doctor, Kazran and Abigail on their Christmas Eve adventures included the Eiffel Tower in France, the pyramids and the Sphinx in Egypt, the Sydney Opera House and Uluru in Australia, and the Empire State Building in New York; the Doctor had previously visited the Eiffel Tower in *City of Death* [1979 – see Volume 31], the pyramids in *The Daleks’ Master Plan* [1965/6 – see Volume 6] and *Pyramids of Mars* [1975 – see Volume 24], and the Empire State Building in *The Chase* [1965 – see Volume 5] and *Daleks in Manhattan/Evolution of the Daleks* [2007 – see Volume 55].

When Kazran said of the weather machine that the controls were isomorphic (“One to one, they respond only to me”) he was paraphrasing the comments of Sutekh the destroyer in *Pyramids of Mars* [1975 – see Volume 24] when the Doctor had claimed that only he could operate the TARDIS controls because they were isomorphic... although numerous other characters had been seen to Pilot the vessel; this is possibly why the Doctor claimed that there was no such thing. However, the Master’s laser screwdriver had also been isomorphic in *The Sound of Drums/Last of the Time Lords* [2007 – see Volume 56].

When meeting young Kazran, the Doctor attempted to use his psychic paper – first introduced in *The End of the World* [2005 – see Volume 48] – but this shorted out

### Connections: Roleplay

► For their honeymoon, Amy wears her kissogram policewoman outfit from *The Eleventh Hour* [2010 – see Volume 63] while Rory is clad in his Roman Centurion outfit from *The Pandorica Opens/The Big Bang* [2010 – see page 6].



**Left:**  
The Doctor attends Frank Sinatra’s party.





**Above:**  
Kazran's  
Ghost of  
Christmas Past.

because of his outrageous claim about being universally recognised as a mature and responsible adult.

The Doctor's sonic screwdriver – the new version introduced in *The Eleventh Hour* – was half-eaten by the shark, and the Doctor hinted that he had invented the device instead of pursuing a romantic liaison in his past.

In keeping with many episodes since *The Eleventh Hour*, the Doctor insisted that bow ties were cool, as well as using the phrase “geronimo!” first used at the conclusion of *The End of Time* [2009/10 – see Volume 62].

The cast assembled for a readthrough at the Novotel Hotel in Cardiff on the afternoon of Thursday 8 July. For Matt Smith, Karen Gillan and Arthur Darvill, it was just over three months since they had completed recording on the 2010 series on Saturday 20 March. Early April had seen Smith and Gillan involved in major publicity for the series launch in both the UK and US. Smith had recorded his scenes for *The Sarah Jane Adventures: Death of the Doctor* from Tuesday 4 to Friday 7 May.

The readthrough saw the crew from BBC Three's *Doctor Who Confidential* in attendance. Smith was delighted with the script, and was very excited to be seated next to Michael Gambon whom he admired as one of the greatest actors; as Gambon spoke his first lines as Kazran, Smith cast a happy glance at executive producer Beth Willis across the table from him. As usual, Steven Moffat read stage directions. Matt Smith then spent Friday 9 July at Upper Boat recording the pre-recorded insert for the Proms. For this new batch of episodes, Smith sported a slightly different costume; the new, warmer tweed blazer had a finer cut and the bow ties he would be sporting would be more vibrant.

## Expanded scenes

**F**ollowing the readthrough, pink page revisions were issued on Monday 12 July as production began; following the release of an initial shooting script, any amendments were traditionally issued as different coloured pages. Throughout the script, the number of people on the stricken spaceship was increased from 403 to 4,003, while changes were also made to the conversation between Benjamin and the Doctor about the fish warnings. A number of scenes were expanded, including the Doctor telling young Kazran how the song resonated the ice crystals, the sleigh ride (adding the little girl in the bedroom and the woman with the washing line with the stage direction, ‘Young Kazran is pulling a stray piece of washing off his grinning face (no, NOT a bra!)’), the Doctor and Kazran taking Abigail back to her cylinder for the last time, Elliot Sardick explaining about his weather-controlling creation to his son, and Kazran telling Amy about Abigail being ill. ■





# Production

**R**ecording for the Special began on Monday 12 July and was heralded by a bulletin from the BBC Press Office: *Father who? The Doctor crashes Christmas*. This emphasised the casting of Michael Gambon and Katherine Jenkins. Steven Moffat told the press, “It’s all your favourite Christmas movies at once, in an hour, with monsters and the Doctor and a honeymoon and – oh, you’ll see... I was laughing madly as I typed along to Christmas songs in April. My neighbours loved it so much they all moved away and set up a website demanding my execution. But I’m fairly sure they did it ironically.” BBC drama commissioning controller Ben Stephenson added, “*Doctor Who*’s clever twist on the much loved *A Christmas Carol* will thrill BBC One viewers this year.”

At 6.40pm, when BBC News’ *E24* announced that production on the Special was starting, recording was still due to get underway. The first venue for the team

was the industrial complex of Mir Steel in Newport, a location previously used by the *Doctor Who* team in *The Stolen Earth/Journey’s End* [2008 – see Volume 60], *Planet of the Dead* [2009 – see Volume 61] and *The End of Time*. Founded in 1974 as Alphasteel Ltd, the plant had closed in 2007 but when the BBC team scouted it in early 2010 it was preparing to reopen. The complex had been suggested by Michael Pickwood for exterior night sequences in Sardicktown because of its strange architecture. However, when Pickwood and Haynes visited, they ventured into some of the empty structures and were impressed by the vast spaces between the blast furnaces; the furnaces offered impressive metallic structures that fitted in with the rusting, metallic Sardicktown being constructed from the vessels which brought the first colonists to the planet. Drawing upon his previous work on Hallmark’s *David Copperfield* in 2000 and 2007’s *The Old Curiosity Shop* for ITV1, Pickwood gave

**Above:** Recording for the Christmas Special gets underway.





**Above:**  
Katherine  
Jenkins was  
cast as Abigail  
Pettigrew.

Sardicktown a very Dickensian feel, with Abigail's family echoing the home of Bob Cratchit in *A Christmas Carol* and including a bay window shop frontage like The Old Curiosity Shop. Since this was a settlement where people co-existed with fish, grilles were placed over porthole-like windows and chimneys. The street exteriors were lit in cold blue to contrast with the interior of Kazran's home which featured the greens and reds of Christmas. Sardicktown's inhabitants were to be dressed like Russian peasants, wearing goggles to protect them from the ice particles.

Recordings at Mir Steel were scheduled at night to ensure no disruption from the nearby industrial noise of daytime; consequently there was no need to black out the windows in the building's roof. Day 1 recording ran from 7pm to 5.40am the next morning. The main cast members were Smith and Gillan with Laurence Belcher (who – as a minor – had to complete his work by 1am) and Danny Horn. Cast and crew were warned that hard hats had to be worn inside the structure, and that they should not venture outside the designated filming areas. Before recording started, photographs of Jenkins were taken so that Michael

Pickwoad's eldest daughter, artist Katie, could have reference shots to work from when creating the portrait of Abigail seen in Kazran's study.

The first scene to be recorded was the Doctor summoning the shark to harness to the rickshaw outside Kazran's house. "She was very nervous about acting for the first time, extremely nervous," recalled Haynes of Jenkins' first scene in *Doctor Who Magazine*. Recalling the night, Jenkins said at the BFI, "I'm normally the chattiest person going but you know I'm nervous when I cannot speak. And I spent the entire day so, so quiet." However, the cast put the singer at ease and everyone was delighted with her performance as Abigail. Smith was also impressed with young Laurence Belcher, telling *Doctor Who Confidential*, "He acted me off the screen in many scenes." The other work on the first night included part of the scene with the Doctor, the older Kazran and Abigail visiting Isabella's family, and also two sequences of locals reacting to the flying rickshaw; for these sequences, the Real SFX team handled the fog and the wet-down of the street.

## The streets of Sardicktown

**D**ay 2 was back at Mir Steel from 7pm through to 5.50am, again on the Sardicktown's streets. This time Smith worked with Steve North, Bailey Pepper (who was also restricted to certain working hours) and Meg Wynn-Owen on the sequence where Isabella's family warned the Doctor about the fish; the establishing shots of Sardicktown were also recorded... while Katherine Jenkins was performing on the island of Jersey.

Wednesday 14 saw Michael Gambon join the cast along with Gillan and Darvill, plus the return of Jenkins who found Gambon



to be very friendly and encouraging. Smith, Gambon and Jenkins quickly bonded on the shoot, often sitting in Gambon's trailer as the actor related acting tales from his career. Jenkins told *Wales on Sunday*, "He was a hell of a practical joker too, mind... the crew had to wear hard hats and, Gambon being Gambon, he'd wander up behind them, whack them on the head with the end of his stick and then quickly turn away like nothing had happened. He let me take the blame for that on a number of occasions. He really is a wicked man!" Work at Mir Steel ran to the same hours as previously, with the *Doctor Who Confidential* crew present for these key scenes, including the climax as Abigail's singing saved the spaceship. A photographic session with Gambon and Jenkins was staged for publicity material, and the BBC Three crew spoke to set decorator Julian Luxton about Sardicktown's creation. The concluding scenes of the Doctor, Amy and Rory returning to the TARDIS featured snow and a snowman from Real SFX. When Abigail sang, Jenkins had a playback of her demo vocal as a guide track, although she also sang on the live take, explaining that "it looks more honest".



A 5.30pm to 3.10am shoot was scheduled for Day 4 at Mir Steel with the cast including Smith and Jenkins (whose family visited her for the night's shoot), plus Danny Horn, Nick Malinowski and Laura Rogers and Bailey Pepper – although this time the youngster played the young Benjamin rather than the Boy. Rhys Edmunds was hired to double for Pepper in some shots and for camera line-ups to offer flexible scheduling around the youth's working hours. The sequence in Isabella's family home was recorded, after which Matt Smith recorded pick-up shots out in the street with the older family.

*I'll quit as Doc for film career* proclaimed *The Sun* on Friday 16, with a quote from a 'pal' of Smith's: "Matt plans to quit after the next series. He is eager to try new things and thinks Hollywood beckons." The BBC responded, "Matt is filming the Christmas Special and then goes on to film the second series. Beyond that, the BBC and Matt won't speculate on things."

Day 5 found the team back at Upper Boat where the spaceship bridge set had been constructed in Studio 6. Because the set featured only briefly, the basic design drew intentionally from the *USS Enterprise* in the 1960s science-fiction series *Star Trek*. "We needed something everyone would instantly recognise as a spaceship," commented Michael Pickwoad in *Doctor Who Insider*. Gillan and Darvill took centre-stage for recording from 3.30pm to 2.30am with the *Doctor Who Confidential* crew also present; the early scenes were recorded, with playback of Smith's dialogue for the Doctor's communicator conversation with Amy.

### Connections: I know a man

▶ The Doctor's comment to Amy about having "met a man who can" uses a phrase from a series of advertisements for the Automobile Association shown in the 1980s.



### Left:

The Doctor whisks Abigail and Kazran away for another magical Christmas Eve.



## Connections: Spit spot

▶ Talking to Young Kazran, the Doctor makes reference to Mary Poppins, the magical English nanny from children's books written by PL Travers from 1934 to 1988; he had previously quoted Mary Poppins from the 1964 Disney movie in *The Sarah*

*Jane Adventures* story, *The Wedding of Sarah Jane Smith*.



Michael Gambon joined the cast on the spaceship bridge from 2.30pm to 11.30pm on Saturday 17 July which saw completion of material aboard the *Thrasymachus*, and also an invitation to the crew that they could record cameos as singing passengers the following Friday.

The comments about Matt Smith's future career provoked a response from Karen Gillan on Sunday 18 when she had been attending the Veuve Clicquot Gold

Cup Final in West Sussex. Speaking to *The Daily Telegraph*, the actress said, "Matt will be sticking around. I think those rumours were made up."

Day 7 – Monday 19 – found the BBC Wales team at the Coal Exchange in Mount Stuart Square in Cardiff Bay, previously featured in *Voyage of the Damned* as well as *Doctor Who*'s sister series, *Torchwood*. Matt Smith found himself working with all three versions of Kazran from 10.30am to 9.30pm, in addition to which Michael Gambon would also be appearing as Kazran's father, Elliot. To allow flexibility with Laurence Belcher's working hours, Iwan Davies doubled as young Kazran in line-ups. The webcam sequences of 12-year-old Kazran in his bedroom were recorded first after which the younger adult Kazran closed the curtain on the Doctor, and the old Kazran picked up the damaged sonic screwdriver. Over lunch, Rob Mayor of Millennium FX hosted a 'show-and-tell' session about the prop shark to be used during production. Aware that fans were waiting outside the location to get a glimpse of any new aliens, the production team devised a

codename with which to refer to the shark: Clive.

Stunt arranger Crispin Layfield was on hand for recording from 9.30am to 8.30pm on Tuesday 20 July so that he could ensure the cast's safety during the shark's attack on the cupboard in which the Doctor and Young Kazran hid. Smith and all three Kazrans were required at the Coal Exchange, first of all completing the final two sequences from the previous day and then covering some webcam scenes in the cupboard. Next came the scenes in the youngster's bedroom with the Doctor inviting the boy to look at the fish... and the shark's arrival!

Only Smith and Belcher (and Belcher's double) were needed for Wednesday 21, with the *Doctor Who Confidential* team also recording location work from 8.30am to 7.30pm. This saw the first main use of Clive (also known briefly as Percy and Clyde before becoming Clive again) while the BBC Three team spoke to both Laurence and VFX supervisor Tim Barter. The elements of the small fish nibbling at the Doctor's sonic were recorded against a green screen, with a green pen being used to tap the prop and simulate movement caused by the minnow. The bedroom scenes continued, along with the rooftop material of Kazran and the Doctor with the dying shark.

## Right:

Two's company, three's a crowd!







The Doctor's confrontation with the shark was also recorded towards the end of the evening, along with various pick-up shots of the computer screen and Clive.

That morning, Karen Gillan took part in a live interview at 10am on BBC Radio 4's *Woman's Hour*, chatting to host Jenni Murray to promote that weekend's Promenade concert and discussing working with Michael Gambon on the Special.

## Clive the shark

**A** night shoot was scheduled for Thursday 22 July to cover the location sequences for the 1952 party. Jenkins rejoined Smith, with Matt Lambert of Millennium FX acting as Clive's chaperone, while Marilyn Monroe impersonator Charlotte Howard was hired to play the Hollywood legend, wearing the wig worn by Jane Horrocks in the 1998 film *Little Voice*. Visiting the set for the day were editor Moray Laing and deputy Annabel Gibson from BBC Magazines' *Doctor Who Adventures*, and *Doctor Who Confidential* was again on hand. Scenes on the rooftop with Clive were completed first at the Coal Exchange from 2pm, after which Smith, Laurence and Jenkins took part in a photoshoot for the snapshots of the amazing Christmas Eves spent by

the Doctor, Young Kazran and Abigail. While Laurence was in make-up being transformed into a teenage version of Kazran, Danny Horn joined Smith and Jenkins to have the photos of him taken, after which Laurence posed for his final two shots. Jenkins then recorded Abigail's video message for her cryo-cylinder, and the final sequence at the Coal Exchange was of the girl in her bedroom as the rickshaw hurtled past. The unit then moved to the night shoot at Wrinstone House in Wenvoe, a country estate which would appear as Frank Sinatra's poolside; more photos of special memories for the Doctor, Abigail and Kazran were also taken here through to the wrap at 1am.

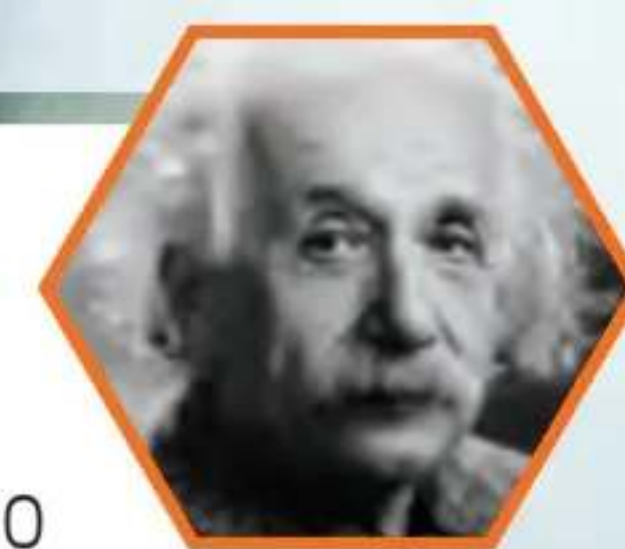
With Smith, Gillan and Darvill preparing for the Prom in London, recording at Upper Boat on Friday 23 July was largely devoted to inserts in Studio 6, with two teams at work from 11am to 4pm. Against a greenscreen, a model of the flying rickshaw was recorded by the A camera, while the B camera was recording sparks and smoke effects against blacks. Toby Haynes chatted to the *Doctor Who Confidential* crew about how using a model rather than computer generated images (CGI) was

### Above:

Michael Gambon and Katherine Jenkins hit it off on set.

## Connections: Genius

▶ The Doctor claims to have been at a party with Albert Einstein in 1952, and had previously encountered the famous German theoretical physicist in *Time and the Rani* [1987 - see Volume 43].







**Above:**  
Greenscreen  
work for the  
flying rickshaw.

“a bit more physical and a bit more real”; the director had felt it would be fun to realise some shots in a more traditional way, opting to have the camera track underneath the miniature. Also recorded was the passengers singing the hymn *Silent Night* (guided by a playback track) to appear on the bridge monitors.

That evening, Steven Moffat was a guest on BBC Two’s *Newsnight* promoting his new BBC One series *Sherlock* which debuted that Sunday. Smith, Gillan and Darvill spent the weekend in London at the Proms, while Jenkins was singing at Ripley Castle near Harrogate on Saturday 25 July and then attended the Cartier International Polo event in Surrey the following day.

Only Michael Gambon was required for Day 12 of recording on Monday 26 July. This saw the start of work on the major set of the main room in Kazran’s house which had been constructed in Studio 6; the set dwarfed the characters, including Kazran himself, emphasising his position as a dictator. It featured a large European château-style fireplace for the Doctor’s entrance, and oxidised green copper columns similar to those seen in Castle Howard in North Yorkshire, contrasted with further rich Christmas colours such as the deep red of the curtains. The inspiration for the weather machine came from the organ in the 1971 horror film *The Abominable Dr Phibes*. In addition to the portraits of Elliot Kazran (based on a photograph of Michael Gambon) and Abigail Pettigrew by Katie Pickwood, it was planned that there would be another painting, an industrial landscape called *The Birth of Sardicktown* based on the 1801 painting *Coalbrookdale by Night* by Philip James de Loutherbourg; however, this was never used. Recording ran from 8am to





7pm, the standard schedule for the next few days. The shot of Kazran sleeping was recorded, followed by a playback of the webcam footage as he glimpsed his past, including the elderly Kazran revealing the cryo-cave security code number, urging his younger self to run from the shark, hearing the singing, and looking at the photographs of the happy Christmas Eves with Abigail.

### Old Kazran, Young Kazran

**M**att Smith was back for Tuesday 27 July when *Doctor Who Confidential* followed his work with the three Kazrans. The Doctor's projection of the past to old Kazran was recorded first, after which Gambon departed to be made-up as Elliot. Meanwhile, the Doctor and Young Kazran were recorded rushing down to the cryo-caves across the main room set, followed by the inset of the Doctor getting the vital code number from old Kazran. The day concluded with Elliot showing his adult son the now-completed weather machine. That evening, Jenkins was performing on the Isle of Man.

Darvill and Gillan rejoined the cast on Wednesday 28 July which was also a major publicity day with journalists including David Bailey from *Doctor Who Magazine* and other media outlets including *Doctor Who Adventures*, *SFX*, *Total TV Guide* and *Digital Spy*; *Doctor Who Confidential* was also recording. Some pick-ups of Kazran were recorded followed by the discovery

that the weather machine no longer responded to him. This completed Smith's work for the day and he now took part in promotional interviews; by now, Gillan and Darvill had completed their interviews and recorded their holographic visitation to Kazran – Darvill's last scheduled work on the Special. Meanwhile, pick-up shots of Clive were being recorded against a greenscreen by a second camera unit.

Smith, Gambon, Jenkins and Belcher were the focus of work in Studio 6 on Thursday 29 July. While the B camera was recording pick-up shots from various scenes in Kazran's room, over in the greenscreen area the main unit recorded the non-crane shots of the Doctor, young Kazran and Abigail taking their first rickshaw ride. The rickshaw – mounted on a gimbal – was the centrepiece of the Special. Following this, Jenkins went for a make-up change for close-ups of the frozen Abigail. The opening scene of Kazran with Abigail's family then started recording and saw the first major use of the cryogenic units which were based on Mafia coffins; 23 of these lightweight polystyrene props were constructed with one being a practical item for the sequences with Abigail. Having rehearsed – but not recorded – the Doctor's arrival, Smith was released for the *Radio Times* photoshoot in Studio 2, as was Jenkins once her frozen close-ups had been recorded; she was then joined briefly by Michael Gambon before going to speak to the *Doctor Who Confidential* team.

The *Doctor Who Confidential* crew was present again on Friday 30 July when the Doctor's arrival via the chimney was recorded in Studio 6. Stuntman Gordon

### Connections: Half way

➤ Kazran refers to Christmas as the winter solstice, when the planet's axial tilt is furthest away from the sun and the nights in the northern hemisphere are longest on its annual orbit; on Earth, this is around 21 December.





## A CHRISTMAS CAROL

STORY 213

### Right:

Can Kazran be redeemed?

Seed doubled for Matt Smith under the supervision of Crispin Layfield, creating what Smith described on *Doctor Who Confidential* as “one of the best entrances ever”. “The fire was lit, and before the stuntman in the chimney jumped down and rolled through it, I was meant to drop a product onto the fireplace that would extinguish the flames,” explained special effects supervisor Danny Hargreaves in *Doctor Who Magazine*. “Well, there wasn’t enough of that product, so it turned the flames into a huge fireball. Still, it looked awesome and they kept it in the programme.” Also in attendance was Annabel Gibson from *Doctor Who Adventures*, along with Jan Arwyn Jones of BBC Wales Drama and BBC director of communications Ed Williams. That evening, Katherine Jenkins was up in Edinburgh for a performance at the Usher Hall.

At Upper Boat, work continued on Saturday 31 July. In Studio 6, the end of the scene where the Doctor noted Kazran staying his hand was recorded, after which Smith went for a costume change to remove his sooty look, and Bailey Pepper similarly changed from being Benjamin’s son to the younger Benjamin. Meanwhile, further pick-ups were performed in Kazran’s main room, such as

### Connections: Bingo!

As with Kazran’s staff, the Doctor has previously lured people away by helping them win the lottery, such as the teacher he replaced at Deffry Vale High School

in *School Reunion*

[2006 – see Volume 52].



over-the-shoulder shots of the old man looking at his photographs. Following this, the crew moved to Studio 1+2 for inserts of the Doctor and Benjamin playing with the cards.

The fourth week kicked off on Monday 2 August with scenes in the TARDIS and Abigail taking the young adult Kazran to her family’s Christmas, following which



Smith, Horn, Jenkins and Belcher posed for various photographic shots (including those with the Empire State Building). Following this, the remaining scenes on the standing TARDIS set were recorded with young Kazran. Also present for recording was 20-year-old video blogger Charlie McDonnell who was recording the first of several glimpses behind the scenes for BBC Three. Following the TARDIS scenes, Michael Gambon then joined the cast for work in Studio 6 on further flying rickshaw shots, and then spoke to the *Doctor Who Confidential* crew, as did Laurence Belcher.

Day 19 saw the BBC Wales crew return to a regular venue for *Doctor Who*; Johnsey Estates on Mamhilad Park Industrial Estate at Pontypool which had been featured in various episodes from *The Impossible Planet/The Satan Pit* [2006 – see Volume 53] through to *The Eleventh Hour* [2010 – see Volume 63] and *The Beast Below* [2010 – see Volume 63]. Recording from 8am to 6.40pm (the standard hours for the next few days) in the DuPont Building covered scenes in the icy cryo-cave starting with Abigail being unfrozen and the shark attacking; Gordon Seed again doubled for Smith in action material under Crispin’s supervision. There was then a make-up change to remove Jenkins’ pallor for the scene where the older Kazran needed advice on kissing.

The same cast assembled at Mamhilad on Wednesday 4, with Clive again kept securely under-wraps. A playback of *In the Bleak Midwinter* was available for the



sequence where Abigail sang to the injured shark. Following this, the prone creature was placed in the cylinder, and finally Abigail was returned to her sleep. Belcher then went for a costume change, following which the scenes for the following year's Christmas Eve were recorded. Amidst costume changes for Belcher, more scenes were recorded with Young Kazran, as well as the brief glimpse of Matthew Rohman as the teenage Kazran, and some sequences with the young adult Kazran.

On Thursday 5 August, the *Northampton Chronicle* ran the story *Matt Smith's mum talks about managing Doctor Who fan mail* about Smith's mum Lynne Smith. Over in Cardiff, Gillan joined Smith in the cryo-cave and two other crews shadowed the team: *Doctor Who Confidential* captured more production footage while Alison Hammond from ITV1's *This Morning* was present, chatting to Smith, Jenkins and Gillan and dispensing early Christmas presents. Close-ups of Abigail were recorded prior to the scene in which young and old Kazran met themselves. Jenkins then had her frost make-up removed for various close-ups and also the elderly Kazran waking Abigail on her last day.



Recording at Johnsey Estates on Friday 6 ran from 7am to 5.40pm, commencing with young adult Kazran telling the Doctor that the adventures with Abigail were over, along with the aftermath of his kiss. Sequences in the antechamber of the cryo-cave with the Doctor were recorded next, along with the scenes on the stairs by the cave, and also shots of Young Kazran hiding from the shark.

## Promotional material

**D**uring the previous week, Steven Moffat and his *Sherlock* colleague Mark Gatiss had been in Los Angeles promoting their forthcoming series to the American market. Moffat now headed off for a family holiday in Greece – while also working on the scripts for the 2011 series. “I never turned up on the set one single time,” he commented at the BFI of the Christmas Special. “I kept meaning to. I never quite got there.”

On Saturday 7 August, Smith attended the Locarno International Film Festival in Switzerland promoting a film called *Womb* which he had starred in just before starting on *Doctor Who*. He was then back in Wales on Monday 9 for the final scheduled day on the Christmas Special spent from 8am to 6.40pm at Johnsey Estates. Smith spent the morning at Bang performing additional dialogue recording (ADR) through to 3pm, so recording began with Gillan recording Amy's scenes with the old Kazran seeing the singing passengers in the cryo-cave and Antechamber. Further shots of young Kazran evading the shark were then recorded. Three of the passengers and crew supporting artistes were then made-up for close-ups of the frozen people, with Smith arriving to record some pick-up shots and Michael Gambon performing Kazran's opening narration.

### Left:

Look who fell down the chimney...



With the Christmas Special completed, recording continued for the rest of the week on various BBC Worldwide projects featuring Smith, Gillan and Darvill. At the end of the following week, a couple of days in London were then scheduled to pre-record Christmas promotion material since by December the cast would be busy recording on *The Rebel Flesh/The Almost People* [2011 see Volume 67]. On Thursday 19 August, Smith recorded Matt Smith's 'Cracking Christmas Challenge' for the BBC website team, and the following day he joined Gillan to record a one-hour show for Radio 1's Top 10s of 2010 which included a discussion of making the Christmas Special. At 7pm that evening, Smith and Gillan appeared live as guests on BBC One's *The One Show*, during which viewers glimpsed a festive production shot of Smith standing in the TARDIS doorway in the snow.

Jenkins recorded her vocals for *Silence Is All You Know* with Murray Gold in

Lyndhurst Hall at AIR Studios from 2pm on Monday 27 September; *Doctor Who Confidential* was present for this session. Clips from the Christmas Special were included on the new BBC Drama Showreel which was released on Wednesday 29 September.

At the end of Block One, a pick-up day – Day X – was scheduled on Friday 8 October. Before starting work on Block Two, Toby Haynes returned for a minimal recording with Gillan and Darvill in Studio 5 from 2pm to 7pm, following the readthrough for the two-parter which would open the new series; meanwhile, Smith was travelling to London for the first performance of *Doctor Who Live*. The pick-ups comprised new shots with marginally revised dialogue (a yellow rewrite with Amy urging the Doctor not to be late) on the spaceship deck between Amy and Rory during the pre-credits; doubles were hired for the spaceship crew. ■

## PRODUCTION

**Mon 12 Jul 10** Mir Steel, Corporation Road, Newport (Kazran's House, Street 2/Family House, Street 1/Sardicktown, Streets 1 & 2)  
**Tue 13 Jul 10** Mir Steel (Sardicktown, Street 1/Kazran's House, Street 2)  
**Wed 14 Jul 10** Mir Steel (Kazran's House, Street 2/Sardicktown, Street 1)  
**Thu 15 Jul 10** Mir Steel (Family House/Kazran's House, Street 2)  
**Fri 16-Sat 17 Jul 10** Upper Boat Studios, Treforest: Studio 6 – Spaceship Bridge  
**Mon 19 Jul 10** The Coal Exchange, Mount Stuart Square, Cardiff Bay (Young Kazran's Bedroom/Kazran's Bedroom)  
**Tue 20 Jul 10** The Coal Exchange (Young Kazran's Bedroom/Kazran's Bedroom/Cupboard)  
**Wed 21 Jul 10** The Coal Exchange (Young

Kazran's Bedroom/Roof outside Young Kazran's Bedroom)  
**Thu 22 Jul 10** The Coal Exchange (Roof outside Young Kazran's Bedroom/Video Message/Child's Bedroom); Wrinstone House, Wenvoe (Poolside)  
**Fri 23 Jul 10** Upper Boat Studios: Studio 6 – Greenscreen/Model/Space Ship  
**Mon 26 Jul 10** Upper Boat Studios: Studio 6 – Kazran's House/Main Room  
**Tue 27 Jul 10** Upper Boat Studios: Studio 6 – Kazran's House/Main Room/Young Kazran's House/Adult Kazran's House  
**Wed 28 Jul 10** Upper Boat Studios: Studio 6 – Kazran's House/Main Room  
**Thu 29 Jul 10** Upper Boat Studios: Studio 6 – Kazran's House/Main Room/The Sky/Rickshaw  
**Fri 30 Jul 10** Upper Boat Studios: Studio 6 – Kazran's House/Main Room

**Sat 31 Jul 10** Upper Boat Studios: Studio 6 – Kazran's House/Main Room; Studio 1+2 – Family House  
**Mon 2 Aug 10** Upper Boat Studios: Studios 1+2 – The TARDIS/The Sky/Rickshaw  
**Tue 3 Aug 10** Johnsey Estates, Mamhilad Park Industrial Estate South, Pontypool (Cryo-Cave)  
**Wed 4 Aug 10** Johnsey Estates (Cryo-Cave/Cryo-Cave Antechamber)  
**Thu 5 Aug 10** Johnsey Estates (Cryo-Cave)  
**Fri 6 Aug 10** Johnsey Estates (Cryo-Cave/Cryo-Cave Antechamber/Cryo-Cave Stairs)  
**Mon 9 Aug 10** Johnsey Estates (Cryo-Cave/Cryo-Cave Antechamber)  
**Fri 8 Oct 10** Upper Boat Studios: Studio 5 – Spaceship Deck





# Post-production

**D**uring editing, several scenes were condensed, with lines of dialogue being cut. The opening pre-credit sequence aboard the spaceship was tightened up with numerous trims. After the pilot asked about the clouds, the co-pilot originally interjected, “We’ve lost visual. Totally blind now,” and when the distress signal was detected, the Captain originally frowned, “It’s coming from...” After Amy entered, the Pilot instructed his colleague, “Level her out, we’ve got to stay level.” “How?” asked his colleague, “I’m flying blind.” After Amy told Rory to shut up about their attire, the Captain told the Pilot, “You have to get her level, or we can’t make orbit” to which the co-pilot commented, “The grid’s down.” After Amy reassured Rory that the

Doctor would come, her husband asked, “Then where is he?” “We don’t even have a guide beacon,” said the co-pilot, “I need something to follow, anything.” When Rory noted that the Doctor was cutting it fine, Amy again told him, “Shut up!” to which he continued, “What if he doesn’t make it? What do we do?” When the Captain said the ship was finished if they couldn’t stabilise the orbit, the Pilot replied, “I can’t stabilise, there’s nothing to lock on to!” When the co-pilot detected “another ship, or something”, the pilot originally asked, “What kind of ship?” and his colleague indicated that the shuttle-like vessel was “ahead of us now.” “Lock on to it,” ordered the Captain. “We don’t know what it is,” replied the Pilot. “I don’t care what it is, we need to make orbit,” retorted the Captain, “lock on!” Some elements of this scene

**Above:**  
On board  
the crashing  
spaceship.



with regards Amy's dialogue were altered when the cutaway shots were re-recorded.

The opening scene in Kazran's study was resequenced and edited. After Kazran instructed his servants that his comment on Abigail being "a bit cool" was funny, the minions laughed. "Though was it funny ha-ha?" asked Kazran, and when the servants nodded and smiled, he added, "Oh, everyone's a critic." After commenting on the young boy being irritatingly clever, Kazran told the family, "Frozen, yes. And why's she frozen?" The loan was originally for "four thousand and fifty Gideons", and Kazran said, "The day you repay the loan, you get her back. That was the deal. You understand the deal?" There were originally two telephone calls from the President to Kazran. In the first, Kazran told the head servant to say that he was busy and continued, "Nah, tell him he's boring," and then continued to Isabella, "What's so special about Christmas? A day like any other. And not an excuse." The servant continued to say that the President was calling about the galaxy-class ship trapped in a cloud layer and registering over 4,000 life forms, whereupon Kazran snatched the phone and asked, "Is that ship going to crash into my house?... Then why are you telling me about it?" He then hung up the phone as the TARDIS could be heard materialising nearby and Kazran continued to ask where he had got to. After commenting that the frozen girl was pretty, Kazran continued, "Hang on, haven't we had this one for a while? I seem to remember her..."

After Isabella explained about when her family was in difficulties, she continued, "I promised our father on his deathbed, that one day I would get her out." "Well - deathbed, he'll never know," croaked Kazran. "What would it cost you to give her one day?" asked Benjamin. "What



would it gain me?" asked Kazran, glancing at his servants and adding, "Pithy!" The servants nodded appreciatively causing their employer to add, "Ohh, work on your pithy!" The children looked up, hearing footsteps on the roof as Benjamin continued, "Sir, it's Christmas Eve, we are asking for one moment of kindness." "Then ask Father Christmas," retorted Kazran as he crossed to the fireplace. A little soot fell as the head servant answered the phone again, saying, "Sir, the President again."

After the Doctor's arrival and his warning to the boy to keep off Santa's naughty list, the Time Lord told the adults, "Now, which one of you owns this house - cos I've tracked some very funny readings and they all lead here." He then looked at Kazran: "Oh, it's you, isn't it? Everyone else looks surprised. You look cross." "What the hell are you doing in here?" demanded Kazran. "There, you see, cross," smiled the Doctor producing something from his pocket and tossing it to his host, "Don't be cross, have a Jammie Dodger. Not exactly fresh but still broadly feasible - dig in."





(The Doctor had previously made use of a Jammie Dodger in *Victory of the Daleks* [2010 – see Volume 63]). After the Doctor’s comment about the console having his name all over it, he asked, “Now can anyone tell me what this big flashy lighty thing does?” “Of course I can...” began Kazran. “No you can’t, cos it’s still my go,” replied the Doctor.

When Kazran remained unmoved after the Doctor said the 4,003 people aboard the spaceship were going to die, the Time Lord continued, “Sorry, did you hear what I said?” “You said there are four thousand and three people in a spaceship... and they’re going to die.” When the Doctor noted that Kazran didn’t have to allow this, Kazran replied, “Yeah, but what the hell, I’m going to.” “Why?” asked the Doctor. “Do I know any of them?” queried Kazran. “No,” answered the Doctor. “Never will either,” commented Kazran. After Kazran observed that the Doctor was looking tough, the Doctor said, “There are people in danger and you could save them.” “Yeah, getting that,” agreed the old man, “It

would cost you a minute’s effort,” pleaded the Doctor. “Oh, now you’re just trying to put me off,” sneered Kazran.

When Benjamin commented to the Doctor about the fish warning that night, he originally explained, “They’re mostly round the farms.” When Amy – on the communicator – told the Doctor not to get distracted, he originally asked, “Why would I get distracted?” “You’d tie your shoelace during a supernova,” retorted his companion. “Oh shut up!” replied the Doctor, adding, “Once!”

## Freezing people

**A**s the Young Kazran explained to the Doctor about his father’s invention to control the skies, he added of the fish, “We won’t even need the nets.” After the Doctor condemned humans for finding the boring alternative, the boy asked, “To what?” “Flying,” replied the Doctor. After the arrival of the shark in Kazran’s bedroom and its slamming against the cupboard door, the Doctor told the Young Kazran, “It’s scared, that’s all, it’s just scared out of its mind, it’s terrified.” “How do you know?” asked the boy. “Because it’s either scared or hungry, and I prefer scared, okay?” replied the Doctor. In the cryo-cave, the youth explained to the Doctor about the fog lake allowing his father to freeze people and added, “Doesn’t even cost anything.” Abigail’s recorded speech was extended in dubbing; originally she had explained, “My health is poor and my family have decided...” and – intercutting with his younger self hiding from the shark – the older Kazran was to be seen urging, “No, run, you idiot, run. Run!”

“I never thought I’d live to see this,” said Abigail, crying at the beautiful sight of ice clouds outside the TARDIS as Young

### Left:

It’s a life-changing Christmas for Kazran.



Kazran took his photographs. Meanwhile, the Doctor was examining the open freezing cylinder with the number eight displayed on it as Abigail approached, asking of the shark, “Sir? Will she be all right.” “She’s fine,” called back Kazran from the doorway. “Look at her, just swimming about.” “There you go, good as new,” commented the Doctor as the shark swooped past the doorway. Back in the cryo-cave, the scene as Abigail was returned to her cylinder originally began with the Doctor asking, “Are you sure about this? I’m sure I could arrange something...” “I have arrangements with my own doctor – with Mr Sardick, and my family,” explained Abigail as she stood in the chamber, “It is necessary that I return to the ice.”

During the rickshaw ride, Abigail originally asked the Doctor of the shark, “How do you make it turn?” “I don’t know!” When the Doctor tried out his card trick on young Benjamin and asked him to pick a card, he originally told the boy, “Not the end one... More from the middle.” After his failed guess of the seven of diamonds, the Doctor then continued,

**Below:**  
Is Kazran too much like his father?



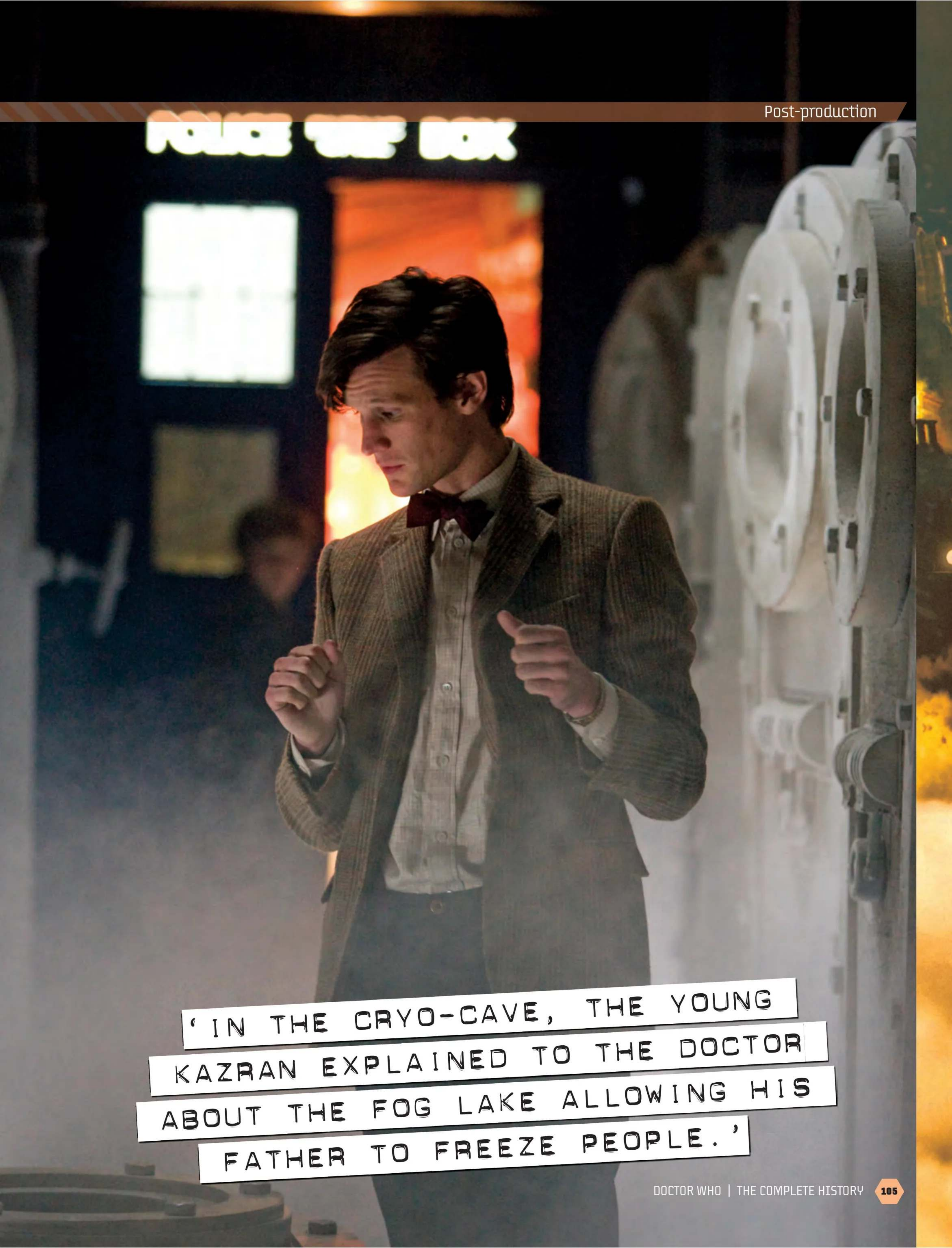
“Actually, I know it wasn’t, because it was... the ace of hearts!” “No,” said the boy of the card which the Doctor had pulled from his ear. After Abigail had told Isabella that she was a friend to the Young Kazran, her sister sarcastically asked, “And did he choose you from his father’s cellar – for his Christmas treat?” “It’s not like that,” replied Abigail.

## “Best Christmas Eve ever”

**A**fter the Doctor had agreed with Kazran about the youth’s suspicions that Abigail was about to kiss him, the teenager admitted, “I’m scared.” “I’ll bet you are,” agreed the Time Lord. Some time after the Doctor had sent his young friend back to the arms of Abigail to say goodnight for another year, the Time Lord was waiting alone and checking his watch in the Antechamber when a rather dazed Kazran emerged, saying, “Best Christmas Eve ever.” “Christmas Eve?” exclaimed the impatient Doctor, “It’s practically Boxing Day!” There was then another short scene from the following year of Abigail seeing the Doctor and Kazran open her cylinder, as the counter clicked from three down to two. After the night in 1952, when the Doctor and Kazran took Abigail back to her cylinder, she asked, “Will I see you again?” “Tomorrow,” replied the tearful Kazran. “It’s always tomorrow for me,” replied Abigail sadly.

When Elliot Sardick explained his sound wave machine to his son, he explained, “Sound waves resonate in the ice crystals, and that’s all the cloud belt is – ice crystals.” He saw controlling the predators of the people as “simple economics”, to which Kazran agreed, “Yes sir.” “No one will come to this world or leave it, without our permission,” Elliot explained after asking why his son was pulling a face, “No





' IN THE CRYO-CAVE, THE YOUNG  
KAZRAN EXPLAINED TO THE DOCTOR  
ABOUT THE FOG LAKE ALLOWING HIS  
FATHER TO FREEZE PEOPLE. '





**Above:**  
"When you're alone, silence is all you know."

one can survive here except through our grace, Kazran, do you know what we're getting for Christmas this year? The sky..." He then explained about the controls being "perfectly isomorphic" but still asked his son, "What's wrong?" "Nothing, I just..." began Kazran before excusing himself.

When the older Kazran explained to Amy's hologram about Abigail being ill, he originally added, "She never seemed so," and commented on the ice helping her condition, "the gypsies always said it had restorative qualities." After Kazran declared that he was pleased Abigail had more time left than anyone on the ship, Amy continued, "What would she say? If Abigail could talk to you right now, what would she say?" "Cure me," replied Kazran starkly. When Kazran asked who was singing, Amy's image replied, "The passengers. The people you saw."

**Left:**  
A sooty Doctor.

Discovering that the controls of the sound machine no longer responded to him, Kazran exclaimed to the Doctor, "You've done so much, you wouldn't give up now." "I'm not giving up," raged the Doctor, "I just don't know. That happens sometimes, I don't know everything always!" Following the Doctor's explanation in the street of how Abigail's singing would unlock the clouds, he clutched his neck again and added, "Okay, I'm shutting up!" Up in the spaceship, when the pilot commented that he could

even land the vessel well, the Captain remarked, "Well, that would be a miracle." Talking to Amy about how everything had to end, the Doctor explained, "Snow isn't snow til it falls." "What's that mean?" asked Amy. "Snowmen!" continued the Doctor, "Snow means snowmen, and I love them."

## Crouch End Festival Chorus

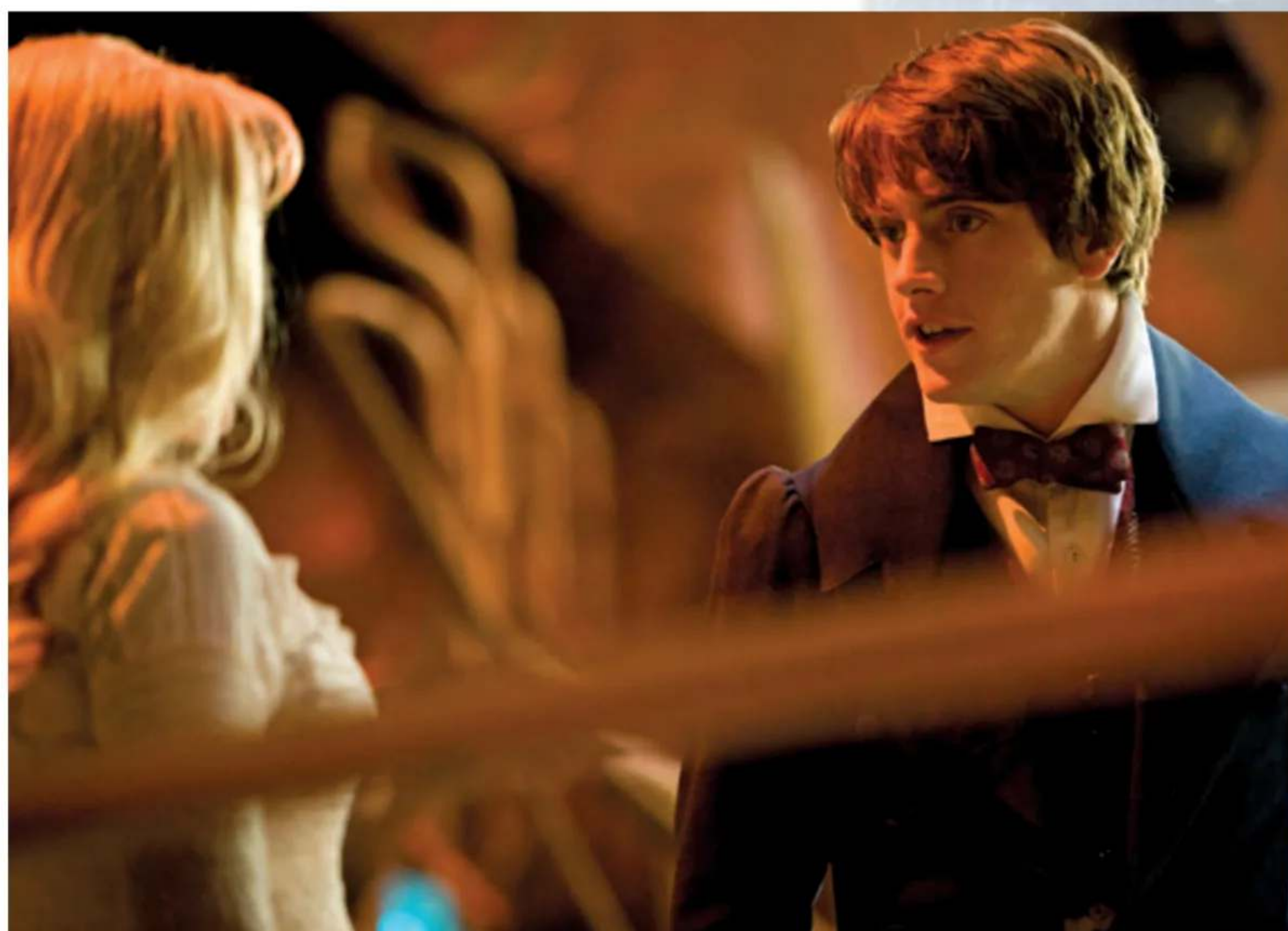
**T**he 44 new music cues for the episode were recorded by the 86-piece National Orchestra of Wales led by Lesley Hatfield in an afternoon and evening session on Monday 8 November at Hoddinott Hall in Cardiff; this session – arranged and conducted by Ben Foster – was covered by the *Doctor Who Confidential* crew. Further vocal material was recorded with the 50-piece Crouch End Festival Chorus from 7pm to 10pm on Wednesday 10 November. The trailer for the 2011 series used two pieces of library music: *Orchestral Swell in D* and *Graveheart*. The opening credits for the Special were revised to give Arthur Darvill third billing behind Matt Smith and Karen Gillan, and the producer and director credits were superimposed over the opening scene in Sardicktown. ■





# Publicity

- ▶ During October, the BFI announced that it would be staging another special *Doctor Who* preview screening at the Southbank complex, like that for *Vincent and the Doctor* [2010 – see Volume 65] in June; booking for BFI members opened Tuesday 2 November, with the remaining tickets on sale a week later.
- ▶ On Tuesday 26 October, the BBC announced the highlights for its annual *Children in Need* charity telethon on Friday 19 November would include ‘a sneak preview of the *Doctor Who* Christmas Special’; this was similar to the previews of *The Next Doctor* and *The End of Time* in previous years.
- ▶ The title of the Christmas Special was confirmed as *A Christmas Carol* by the BBC website on Friday 12. Wednesday 17 November saw a BBC America bulletin confirming that *A Christmas Carol* would air in the USA on Christmas Day at 9pm, preceded by a *Doctor Who* marathon. Back in the UK, the *Doctor Who* website made *Time Crash* available on Thursday 18; this was a charity mini-adventure featuring the Tenth and Fifth Doctors, played by David Tennant and Peter Davison, from 2007’s *Children in Need*. Around 8pm on Friday 19, BBC One screened the *Doctor Who* item for *Children in Need*; this was introduced by a sequence featuring Smith and



Gillan on the TARDIS set in which they conjured up a special one-minute trailer which promised that ‘Christmas Time Can Be Rewritten’; this preview was then available online from the BBC website.

- ▶ The following Monday, the BBC Press Office’s bulletin entitled *Share in a box of delights this Christmas on the BBC* emphasised the *Doctor Who* Special. Next day, a promotional image of the Doctor, Kazran and Abigail and a synopsis was issued, fuelling media coverage of the BBC’s Christmas line-up. Also on Tuesday 23 November, Katherine Jenkins appeared on ITV1’s *Lorraine* promoting her new DVD and briefly discussing her forthcoming appearance in *Doctor Who*. The new edition of *Radio Times* offered a

**Above:**  
Young love.



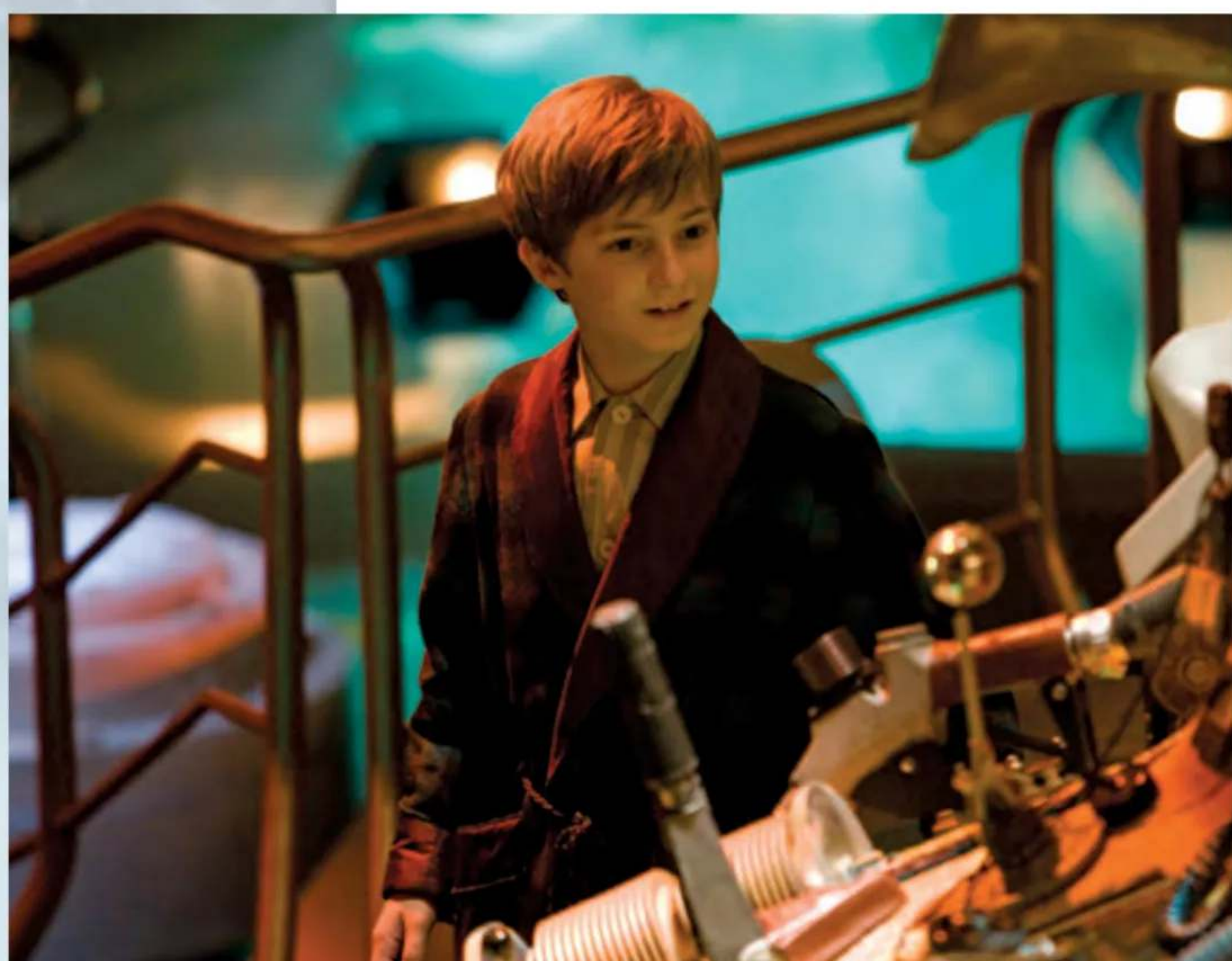
**Right:**  
Join the Doctor was the *Radio Times* coverline for *A Christmas Carol*.

glimpse of 12 festival television treats in Christmas is Coming, one of which was *Doctor Who*.

➤ As with previous years, the BBC *Doctor Who* website hosted an Adventure Calendar with a treat for every day during December. Thursday 2 saw the release of more material from the BBC Press Office concerning *A Christmas Carol* and a BBC Christmas showreel included the *Doctor Who* special trailer. The cover of *Radio Times* published on Thursday 2 December, was devoted to the forthcoming Special, depicting the Doctor, the old Kazran and Abigail aboard the flying rickshaw with the invitation *Join the Doctor*. John Naughton's three-page feature *The host of Christmas yet to come* featured comments from Matt Smith and Katherine Jenkins.

**Below:**  
Young Kazran is enthralled by the TARDIS.

➤ Saturday 4 December saw further images from *A Christmas Carol* offered in the Adventure Calendar, while in



Scotland the *Daily Record* offered an interview with Katherine Jenkins. Christmas cards with designs including images from the forthcoming Special were offered by the BBC website on Sunday 5. By now, the Christmas double-issue of *Radio Times* was on sale. John Naughton again provided interview material with Smith, while the bulk of the text for the spread *Doctor Who is coming to town!* hailed from Steven Moffat. The programme billing was accompanied by the publicity montage of the Doctor, Kazran and Abigail, while Alison Graham nominated the show as *Pick of the Day*.

➤ On Monday 6 December, Katherine Jenkins promoted her new single and *A Christmas Carol* on BBC One's *Breakfast* just after 9am. The début of Matt Smith's *Cracking Christmas Challenge!* appeared on the BBC website on Wednesday 8, while next day the site presented a trailer for a new BBC One comedy series, *Come Fly with Me*, which featured



the white Dalek Supreme at an airport. A serialisation of several text stories entitled *Snowfall* began on the Adventure Calendar; written by Gavin Collinson, the first was *Frozen*, and was followed by Part One of *Cold Snap* by Mark B Oliver on Friday 10. Friday 10 also saw the release of *Doctor Who Inside Look*, a two-minute BBC America presentation which featured interviews with the trio of regulars and a discussion of the Christmas guest stars.

- ▶ The main press launch was staged on Monday 13 December. At 9am on BBC One's *Breakfast*, *Radio Times* television editor Alison Graham again reiterated that *A Christmas Carol* was "very very lovely". While Arthur Darvill continued recording on *The Rebel Flesh/The Almost People* in Cardiff, Matt Smith and Karen Gillan were in London and pre-recorded a chat with Bill Turnbull and Sian Williams in the *Breakfast* studio; while the presenters had seen the finished edit, Smith and Gillan had only seen a rough cut without music or CGI elements. Over on the BBC



website, the Adventure Calendar offered an interview with Katherine Jenkins.

- ▶ The main event was the 6.30pm preview screening of *A Christmas Carol* at the BFI Southbank. Smith and Gillan joined Katherine Jenkins and Steven Moffat for a round of press interviews, including a chat with *Doctor Who Magazine*'s Ben Cook, having recorded other interviews earlier in the day at BBC Television Centre. As Christmas carols were sung by the choir of St Stephen's School, Shepherd's Bush, the stars of the show appeared in the foyer where the TARDIS had landed for the evening.
- ▶ The screening was followed by a question and answer session chaired by journalist and *Doctor Who* convert Caitlin Moran, with Smith, Moffat and Jenkins on stage.
- ▶ Next day, *BBC News* carried a video interview with Matt Smith conducted outside Television Centre the previous day by entertainment correspondent Lizo Mzimba. A shortened version of the same report was available from CBBC and featured in *Newsround* at around 5.10pm. The BBC News also carried a story with comments from Katherine Jenkins. Comments from the press screening appeared in *The Guardian* (*Doctor Who to face flying shark in Dickensian Christmas Day special*) and the *Daily Mail* (*Battling a giant flying shark in outer space? It can only be the Doctor Who Christmas Special*). Meanwhile, pupils at the Alderman Davies Primary School in Neath had a special preview screening

**Left:**

The Doctor wonders if he'll ever have a quiet Christmas...



of *A Christmas Carol* and a visit from the school's famous former pupil: Katherine Jenkins. The event was covered by Lucy Owen of BBC Cymru's *Wales Today* and featured on that evening's edition.

► *Daily Mirror* critic Kevin O'Sullivan previewed *A Christmas Carol* at around 10.30am on *The Wright Stuff* on 5 on the morning of Wednesday 15, while the *Daily Mirror* and *The Sun* ran further stories derived from the BFI session. In the *Western Mail*, a report on the singer's visit to her alma mater was presented in *Katherine Jenkins returns to her old school*.

► Thursday 16 December saw promotion of *A Christmas Carol* in *The Guardian* with *What makes a great Doctor Who Christmas Special?*. Paul Ross reviewed *A Christmas Carol* on ITV1's *This Morning* and on the Adventure Calendar Smith appeared in the next two segments of his Cracking Christmas Challenge. *Cold Snap* Part Two continued the *Snowfall* chronicle on Friday 17, and the website also offered a preview of the hour-long *Doctor Who Confidential Christmas Special*, plus a video of a festive greeting in which Smith and Gillan sang *Have Yourself a Merry Little Christmas* to piano accompaniment from Darvill. A red button preview for *A Christmas Carol* was also confirmed for digital viewers; these would be Charlie McDonnell's reports which would appear from Thursday 21 to Friday 24 December. Katherine Jenkins appeared on *The Alan Titchmarsh Show* on ITV1 at 5pm performing *In the Bleak*

*Midwinter* before discussing her acting début with an extract of Abigail's recorded message.

► The Adventure Calendar for Saturday 18 December offered a preview of BBC Two's *Eggheads* quiz due for broadcast on Monday 20; recorded in June 2010, this featured a team called Behind the Sofa comprising Colin Baker (the Sixth Doctor from 1984 to 1986), Frazer Hines (who played Jamie mainly from 1966 to 1969), Louise Jameson (Leela from 1977 to 1978), John Leeson (the voice of K9 since 1977) and Katy Manning (Jo Grant from 1971 to 1973, and seen recently in *The Sarah Jane Adventures: Death of the Doctor*).

► Sunday 19 December saw the third set of Matt's Cracking Christmas Challenges on the BBC website while coverage of the Christmas Special continued in the *Express* with the review *Now Dr Who is the spirit of Christmas and Katherine Jenkins lifts lid on her Christmas Dr Who role in Wales* on Sunday where the guest actress talked extensively about *A Christmas Carol*.

## Right:

Back into the freezer, Abigail.





► Part One of *Vampire Hurricane* (the next *Snowfall* instalment) appeared on Monday 20 December. In the lead-up to Christmas, BBC HD aired reruns of various *Doctor Who* Specials at 7pm, starting with *The Waters of Mars* [2009 – see Volume 61] (also repeated at 1.15am). In *The Guardian*, *Doctor Who* was cited as one of the TV highlights [for] Christmas Day while *Who the Dickens?* promoted the Special in *The Big Issue*. That evening, BBC Two screened the *Doctor Who*-flavoured edition of *Eggheads* at 6pm and *A Christmas Carol* was reviewed on Radio 4's *Front Row* at 7.15pm.

► Tuesday 21 December saw the launch of Charlie McDonnell's videos promoting the Christmas edition of *Doctor Who Confidential*; these appeared online at noon and on the BBC's red button facility from 5.30pm. In Day 1 Charlie introduced his first visit to Upper Boat, glimpsed Matt Smith, met runner Janine H Jones, and visited Kazran's main room. On the *Doctor Who* website, Matt Smith delivered a special introduction for *A Christmas Carol* and the BFI uploaded an eight-minute extract from the Q&A session the previous week. BBC HD screened the animated story *Dreamland* at 4.25pm, with Part One of *The End of Time* at 7pm (repeated at 12.50am). That evening, Matt Smith participated in the recording of BBC One's *The Graham Norton Show* at London Studios during which an extract from *A Christmas Carol* was shown. *Doctor Who* fans had been invited to the recording to nominate themselves as TARDIS travellers by answering the question



**Left:**

Kazran is in for a few frights this Christmas.

‘why you’d make a good companion’; the winner was Emily who said she liked fish fingers and custard.

► Smith and Gillan had performed telephone interviews with various Australian journalists in early November, and these appeared in print shortly before Christmas in the *Herald Sun* and the *Sydney Morning Herald*. ITV1's *Daybreak* previewed *A Christmas Carol* at 8.10am on Wednesday 22, while the media continued to cover the Special with the *Daily Mail*'s *Who's that singing?*, Michael Hogan's review *Doctor Who's madcap take on A Christmas Carol* in the *Daily Telegraph* (‘enjoyably spooky fare with a heart, soul and sense of humour’) and his colleague Chris Harvey's piece *Is Doctor Who the new Santa?* (‘deliriously bonkers tale’). At 5.30pm, Day 2 of Charlie McDonnell's videos saw the blogger finding the TARDIS prop in the greenscreen area, inspecting a freezing cylinder, and meeting Toby Haynes as the TARDIS scenes were recorded. BBC HD then screened Part Two of *The End of Time* at 7.05pm and 1.20am.

► *Naughty but nice, is this the Doctor's best Christmas Special yet?* asked the *Daily*



*Mail* on Thursday 23 December, while Simon Cable's piece *Look Who's steaming up the Tardis* also covered the Special. The BBC celebrated a successful year for its iPlayer service, noting that *The Eleventh Hour* had been the most requested programme of 2010. On the website, Part Two of *Vampire Hurricane* was released. The pre-recorded interview with Smith and Gillan was screened on *Breakfast* soon after 8.35am, and at around 11.30am, Alison Hammond's report appeared on ITV1's *This Morning*. At noon, Day 3 of Charlie's reports appeared on the net, showing him decking the lunch bus with Christmas decorations.

- On Christmas Eve, the *Ilkley Gazette* promoted local boy Danny Horn's appearance in the Special in *Dr Who* debut for Ilkley actor. *Station Pressure* by Gavin Collinson concluded the *Snowfall* story arc on the Adventure Calendar. On Radio 1, Smith and Gillan picked their favourite tracks from 8am to 9am in Top 10s of 2010. Up in Northampton, Smith made a special visit, making a dream come true for seven-year-old Alfe Game who had spent the previous Christmas in hospital fighting cancer and, since the illness went into remission, had devoted hours to helping other children in a similar position to him. The last of Charlie McDonnell's set reports saw the blogger presenting the cast and crew with Christmas presents. A combination of Bruce Forsyth and the Doctor – Doctor Bruce – encountered a singing Dalek on *The Regeneration Game*, an edition of *15 Minute Musicals* on Radio 4 at

## Right:

Amy and Rory are safely reunited with the Doctor.



6.15pm. That evening, 5's *Greatest Christmas TV Moments* extravaganza from 9pm included *The End of Time* at Number 8, while *The Graham Norton Show*, featuring Matt Smith, was being broadcast on BBC One from 10.30pm.

- On Christmas Day itself, the Adventure Calendar offered a video of festive greetings from Matt Smith, Karen Gillan and Katherine Jenkins. As part of Radio 1's *Tinsel Takeover 2010* in which listeners could present their own 15-minute show, *Doctor Who* fan Adrian Davies selected the music shortly after noon while presenting a history of festive *Doctor Who* broadcasts. The BBC's red button service presented a compilation of all four of Charlie McDonnell's video bulletins.



# Broadcast

► Preceded by the airport Dalek/*Come Fly With Me* ident for BBC One at Christmas and rounded off with a 'Coming Soon' glimpse of the forthcoming 2011 series and a trailer for the *Adventure Game: Shadows of the Vashta Nerada*, *A Christmas Carol* aired on BBC One (and BBC One HD which had launched in November) at 6pm and attracted over 12 million viewers; *Doctor Who* won its timeslot against the ITV1 soap *Emmerdale* and was the third most-watched programme of the day behind the début edition of *Come Fly With Me* and an hour-long *EastEnders* Christmas Special. Following this on BBC Three and BBC HD came the special edition of *Doctor Who Confidential* narrated by Russell Tovey (who had played Midshipman Frame in both *Voyage of the Damned* and *The End of Time*); this attracted 0.2 million viewers and was screened on BBC HD

at 1.20am. The media started to deliver their reviews. 'Phew, that was a bit rich, wasn't it?' commented Chris Harvey of *The Daily Telegraph*, while in *The Guardian*, Dan Martin commented that it was 'a sumptuous triumph from start to finish'.

► Eight hours behind BBC One, BBC America screened *A Christmas Carol* on the East Coast of the USA at 9pm EST. As well as a special trailer for the new series, BBC America also launched a competition for viewers to build the best homemade TARDIS, the first prize for which included a complete set of Region 1 *Doctor Who* DVDs.

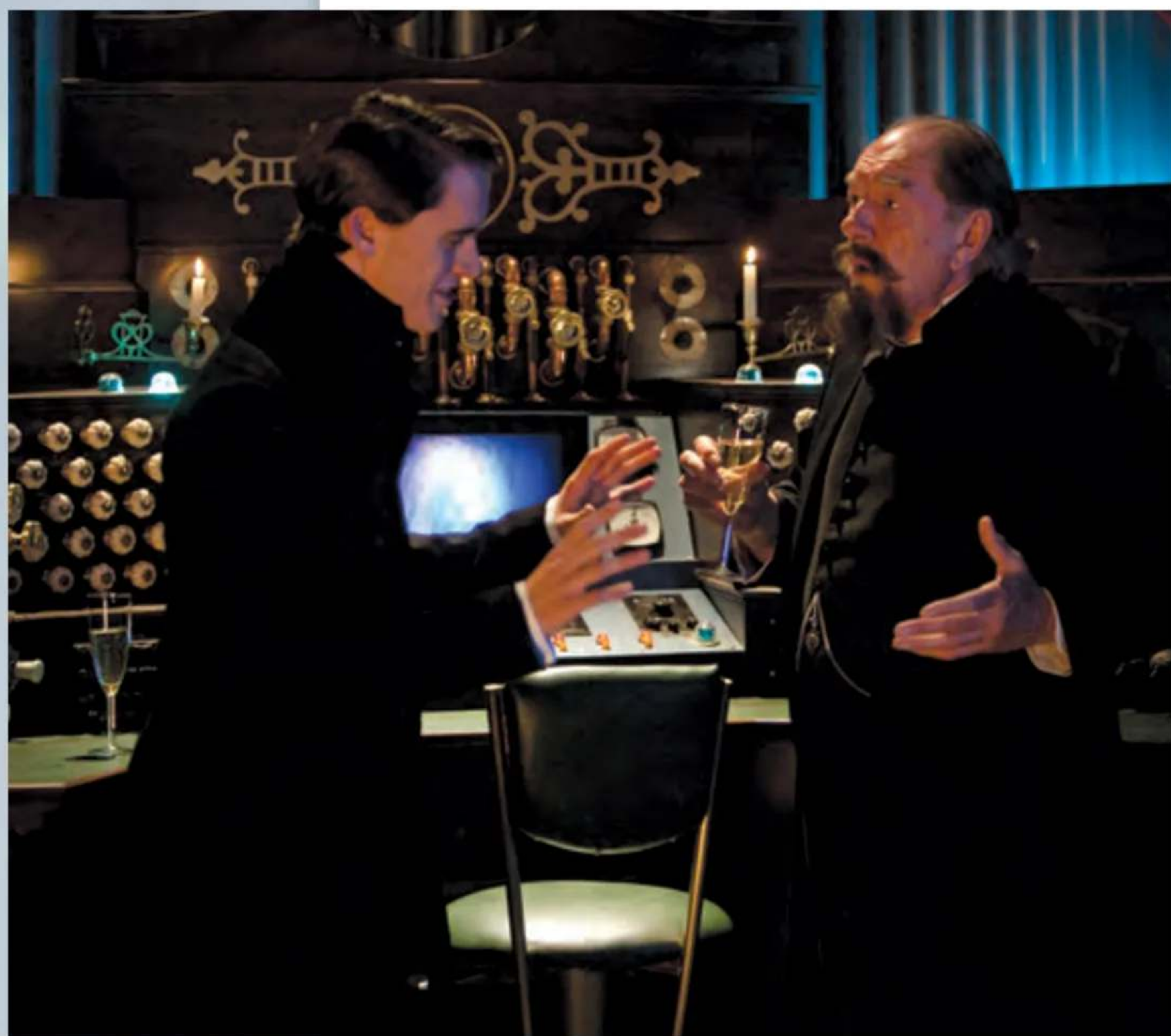
► Although Christmas had now passed, the Adventure Calendar continued and on Boxing Day offered the final edition of Matt Smith's Cracking Christmas Challenge.

► The BBC was quick to comment on its ratings triumph of the previous day, with BBC One controller Danny Cohen proclaiming, "With flying sharks on *Doctor Who*, festive glitz from *Strictly*, and brilliant new comedy in *Come Fly With Me*, we aimed to offer something for everyone on this special day." Phil Hogan of *The Observer* commented 'there was some fine novelty to be enjoyed springing from the idea of aquatic life swimming in the Victorianaesque fog' while in *The Daily Telegraph*, Harry Mount noted that Dickens' plots - as adapted by Steven

**Left:**  
"Ho, ho,  
ho... Merry  
Christmas!"







**Above:**  
Teenage  
Kazran clashes  
with his father.

**Right:**  
An imaginative  
and inventive  
Christmas  
episode.

Moffat – were ‘utterly timeless, and so infinitely adaptable’.

- ▶ Smith and Gillan’s Top 10 was repeated on Radio 1 at 2pm, with a rerun of the Christmas *Doctor Who Confidential* on BBC HD at 5pm, plus repeats of *A Christmas Carol* and the corresponding edition of *Doctor Who Confidential* from 7pm to 9pm on BBC Three (with *Doctor Who Confidential* screened again at 4.25am). Elsewhere across the globe, both Australia and Canada took *A Christmas Carol* on Boxing Day via ABC at 7.30pm and SPACE at 9pm respectively.
- ▶ Happy New Year cards were offered on the Adventure Calendar on Monday 27 while in *The Independent*, Robert Epstein was naming Matt Smith as ‘Hero of the Year’ and reviewer Tom Sutcliffe described *A Christmas Carol* as ‘a nicely inventive episode’. Sam

Wollaston in *The Guardian* felt that the Special was ‘a thing of great ingenuity, beauty and imagination’.

- ▶ The *Daily Mirror* offered contrasting points of view; Jim Shelley found the show ‘a bewildering piece of science-fiction’ while Kevin O’Sullivan hailed it as ‘the most festive *Doctor Who* ever.’ The Christmas ratings battle was covered by the *Daily Express* (*Dr Who helps BBC to win the Festive viewing battle*) and the *Daily Star* (*What’s up Doctor?*).
- ▶ Monday evening found Karen Gillan back at Inverness’ Eden Court Theatre making an appearance in *Beauty and the Beast*; as Grotty Totty, she ended up being gunged on stage while BBC HD was repeating *A Christmas Carol* at 8pm.
- ▶ Tuesday 28 found the article *All of us knew Pooky Quesnel would be famous eventually* by Philip Hensher in *The Independent*, with the author recalling his days at Oxford University







with Pooky (“really Joanna”) in the early 1980s having seen her in the Christmas Day broadcast. For the first time in almost 20 years, BBC One embarked on a sustained run of *Doctor Who* repeats, screening all the Specials (except 2009’s *The Waters of Mars*) from *The Runaway Bride* [2006 – see Volume 54] onwards at lunchtimes. At 1.40pm on Tuesday 28, *The Runaway Bride* attracted 1.5 million viewers for its repeat. On Wednesday 29, Laura Paterson reported on the *Dr Who* actress in hometown panto for the *Aberdeen Press and Journal*. That afternoon, *Voyage of the Damned* was seen by 1.4 million viewers when screened at 1.35pm on BBC One.

▶ *The Northampton Chronicle and Echo* ran *Doctor Who* star makes Christmas dream come true for inspirational Alfe on Thursday 30 December reporting on

Smith’s visit to meet Alfe Game the previous week, while *The Next Doctor* was seen by 1.3 million viewers when broadcast on BBC One at 2.10pm. On Friday 31, the Adventure Calendar came to the end for another year with a video of Smith and Jenkins discussing their favourite moments of *A Christmas Carol*. *Planet of the Dead* (billed in the *Radio Times* as Part One of *The End of Time*) was screened at 1.10pm by BBC One to an audience of 1.4 million. *The End of Time* was repeated at 12.40pm and 13.10pm on Saturday 1 and Sunday 2 January 2011, attracting 1.5 million and 1.3 million viewers. The repeats then came bang up to date with a BBC One rerun of *A Christmas Carol* at 4.10pm which this time saw 1.8 million people tuning in.

▶ “It’s not any old *Doctor Who* episode. It’s an episode you should only watch on Christmas Day,” commented Steven Moffat of his first festive *Doctor Who* script on *Doctor Who Confidential*. And for star Matt Smith, two years after he had sat down to watch David Tennant in *The Next Doctor*, he had achieved another of his ambitions. “I’ve always really wanted to do a Christmas Special,” he said at the BFI, “It’s always been something that I wanted... a *Doctor Who* Christmas Special is wonderful.”

Left:  
Michael  
Gambon  
guest-stars as  
Kazran Sardick.

ORIGINAL TRANSMISSION

EPISODE	DATE	TIME	CHANNEL	DURATION	RATING (CHART POS)	APPRECIATION INDEX
A Christmas Carol	Saturday 25 December 2010	6.00pm-7.00pm	BBC One/BBC HD	61'47"	12.11M (4th)	83

REPEAT TRANSMISSION

A Christmas Carol	Monday 3 January 2011	4.10pm-5.15pm	BBC One	61'47"	1.82M	(N/A)
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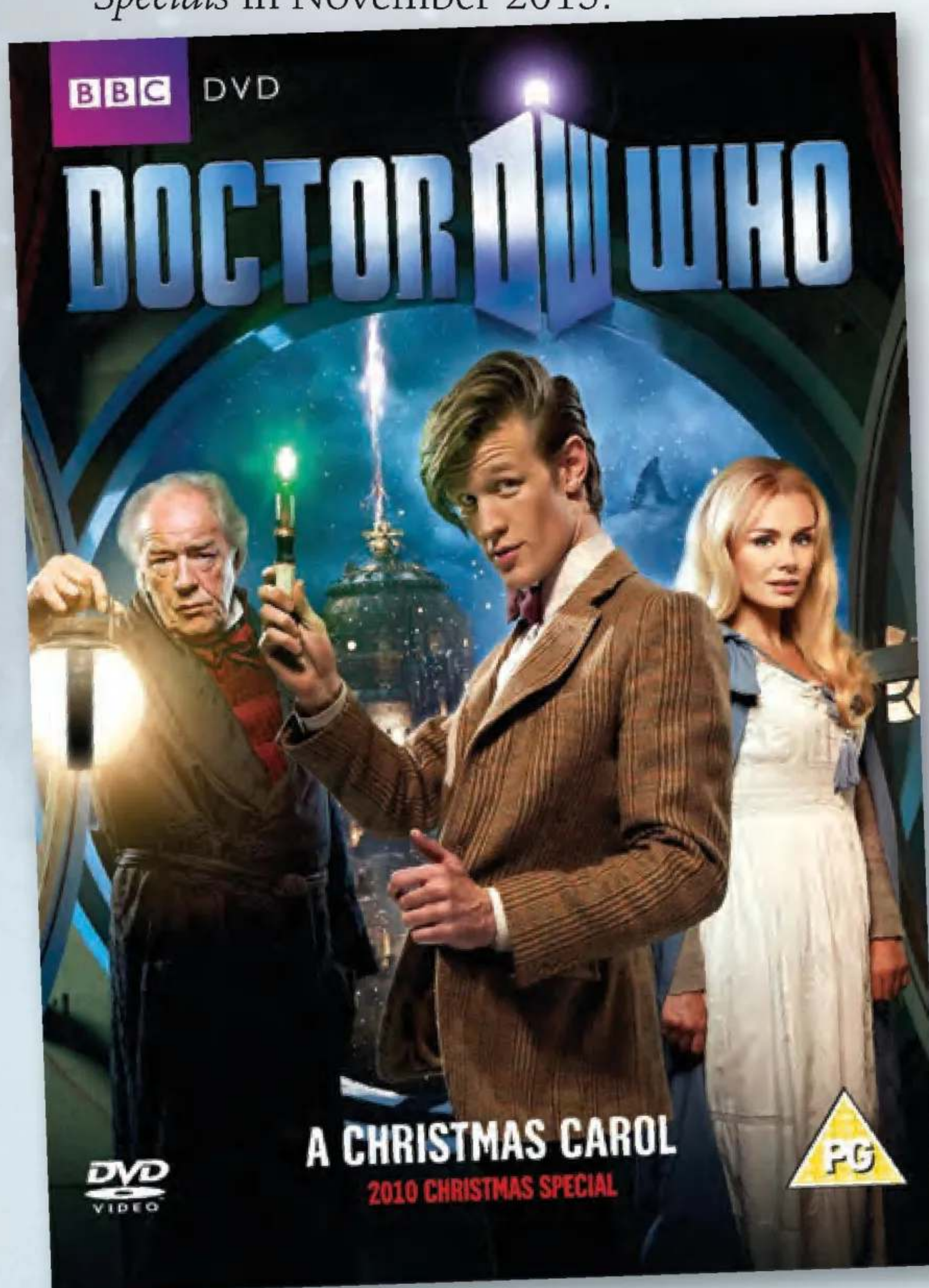
# Merchandise

## Right:

The soundtrack of the story by Murray Gold was released on CD.

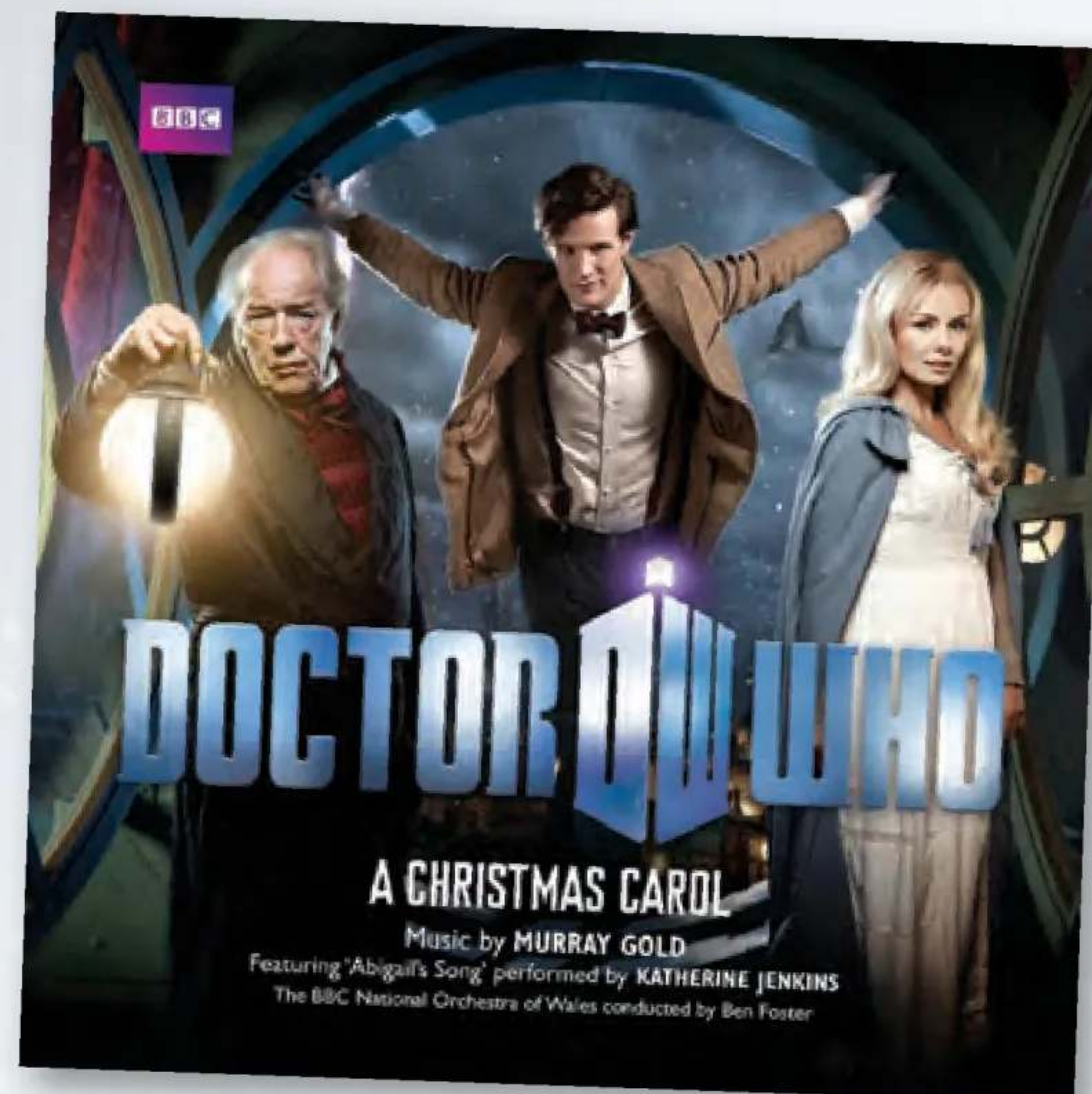
**B**BC Worldwide released *A Christmas Carol* on DVD and Blu-ray in January 2011. This release included *Doctor Who at the Proms* and *Doctor Who Confidential*. It then featured in *Doctor Who: The Complete Sixth Series* released in November 2011 and reissued in August 2014; this also included a cutdown version of *Doctor Who Confidential*.

The Christmas Special was available with GE Fabbri's *Doctor Who – DVD Files* issue 80 in January 2012. *A Christmas Carol* was also included on the BBC DVD/Blu-ray box set *The Time of the Doctor + Other Eleventh Doctor Christmas Specials* in January 2014 and on *The 10 Christmas Specials* in November 2015.



## Right:

The original DVD release of the story.



A BBC gift set of *A Christmas Carol* on DVD and *The Dalek Handbook* came in a presentation box in October 2011.

Silva Screen released *Original Television Soundtrack: A Christmas Carol* in March 2011. This CD included *Abigail's Song* (*Silence Is All You Know*) which was performed by Katherine Jenkins. This track was also featured on the *Doctor Who: The 50th Anniversary Collection* four-CD set in December 2013 and the 11-disc version in September/November 2014.

Postcards of *A Christmas Carol* featuring Michael Gambon as Kazran Sardick, Matt Smith as the Eleventh Doctor and Katherine Jenkins as Abigail were issued by BBC Worldwide in 2010.

*A Christmas Carol* posters were available from Pyramid Posters in December 2010.

A *Doctor Who Magazine* Special Edition – *The Doctor Who Companion: The Eleventh Doctor: Volume Three* – was published by Panini in September 2011. This edition included the 2010 Christmas Special, *A Christmas Carol*. ■



# Cast and credits

## CAST

**Matt Smith** ..... The Doctor  
and

**Karen Gillan** ..... Amy Pond  
**Arthur Darvill** ..... Rory  
with

**Michael Gambon** ..... Kazran/Elliot Sardick

**Katherine Jenkins** ..... Abigail

**Laurence Belcher** ..... Young Kazran

**Danny Horn** ..... Adult Kazran

**Leo Bill** ..... Pilot

**Pooky Quesnel** ..... Captain

**Micah Balfour** ..... Co-Pilot

**Steve North** ..... Old Benjamin

**Bailey Pepper** ..... Boy & Benjamin

**Tim Plester** ..... Servant

**Nick Malinowski** ..... Eric

**Laura Rogers** ..... Isabella

**Meg Wynn-Owen** ..... Old Isabella

## UNCREDITED

**Chester Durrant, Lisa Jones, Tanith Kelly** ..... Crew

**Emily Moulding** ..... Double for Captain

**Garry Lloyd George** ..... Double for Co-Pilot

**Garry Lloyd George, Anthony Fan** .... Rickshaws

**Rupert Randle** ..... Newspaper Seller

**Andy Watts** ..... Christmas Tree Seller

**Simon Challis** ..... Shop Keeper

**Matthew Doman, Jeremy Harvey, Dominic**

**Kynaston, Daniel Radbourne, Nigel Slarke,**

**Dave Wong, Melanie Allen, Maggie Baiton,**

**Louise Bowen, Mandy Floodpage, Susan**

**Hallett, Angela Kelly, Anita Love, Helen**

**Murray, Helena Nash, Francesca Oliver,**

**Mel Prodanovic, Fionnula Rochford, Harry**

**Damsell, David Gethin, Jamie Jones, Jefon**

**Rhys Thomas, Michael Alexander Wright,**

**Iain Trotman, Mark Davies, Laura Pepper**.....

..... Passers-by

**Steve Brown** ..... Juggler

**Chanelle Leung, Maddison Baker, John**

**William Carter, Jordan Thomas, Steffan**

**Thomas, Annabelle Williams, Chantelle**

**Evans, Daniel Gear** ..... Children

**Lauren Rowlands** ..... Girl

**Caryl Jones** ..... Double for Girl

**Rhys Edmunds** ..... Double for Boy

**Joe Malik, Denzie Phipps** ..... Servants

**Georgina Allan** ..... Double for Abigail

**Gordon Seed** ..... Stunt Double for The Doctor

**Iwan Davies** ..... Double for Young Kazan

**Eva Pehrsson** ..... Female Villager

**Matthew Doman** ..... Male Villager

**Maggie Baiton** ..... Female Villager

**Rhys Edmunds** ..... Double for Benjamin

**Mikey** ..... Villager

**Sacha Evans** ..... Little Girl

**Ben Ashley** ..... Double for Eric

**Matthew Rohman** ..... Young Adult Kazran

**Charlotte Howard** ..... Marilyn Monroe

**Pete Stanness** ..... Barman

**Melody Brain, Samantha Darling, Samantha**

**Jenkins** ..... Female Guests

**Rob Caisey, Adam Chilvers, Martin Fox** .....

..... Male Guests



**Left:**  
Recording  
on board the  
spaceship.





**Above:**  
Katherine  
Jenkins waits  
for her  
next scene.

**Steve Grant**.....Servant  
**Christabel Hulls, Camille Marshall, Carol Reeves, Jade Mitchell Smith**.....  
..... Female Passengers<sup>1</sup>  
**Marina Baibara**.....Female Parent  
**Ben Ashley, Paul Starsky, David Stock**.....  
..... Male Parents  
**Demian Attwell, Channon Jacobs, Lindsey Morgan**.....Crew<sup>1</sup>  
**Daniel Gear, Annabelle Williams, Ben Roe**.....  
..... Children  
**Gwion Ap Rhisiart**.....Barman  
**Kristian Arthur, Dennis Gregory, Richard Knott**.....Male Passengers  
**Victoria Stanford, Rachel Bond, Melissa Moore, Natasha Cale**.....Female Passengers

<sup>1</sup> Three also doubling as Frozen Occupants

## CREDITS

Written by Steven Moffat  
Directed by Toby Haynes  
Produced by Marcus Wilson  
1st Assistant Director: Mick Pantaleo  
2nd Assistant Director: James DeHaviland  
3rd Assistant Director: Heddi-Joy Taylor-Welch

Assistant Directors: Janine H Jones, Michael Curtis  
[uncredited: Jose Garnes],  
Location Manager: Iwan Roberts  
[uncredited: Nicky James]  
Unit Manager: Rhys Griffiths  
Production Manager: Steffan Morris  
Production Co-ordinator: Claire Hildred  
Asst Production Co-ordinator: Helen Blyth  
Production Secretary: Scott Handcock  
Production Assistant: Charlie Coombes  
Asst Production Accountant: Rhys Evans  
Script Executive: Lindsey Alford  
Script Supervisor: Phillip Trow  
[uncredited: Nicky Coles]  
Camera Operator: Robert Arrowsmith  
Focus Pullers: Steve Rees, Simon Walton  
Grip: Gary Norman  
Camera Assistants: Simon Ridge, Svetlana Miko  
Boom Operator: Laura Coates  
Sound Maintenance Engineer: Dafydd Parry  
Gaffer: Mark Hutchings  
Best Boy: Pete Chester  
Electricians: Ben Griffiths, Gareth Sheldon, Bob Milton, Peter Scott  
Stunt Co-ordinator: Crispin Layfield  
Stunt Performer: Gordon Seed



Art Director: Stephen Nicholas  
 Set Decorator: Julian Luxton  
 Production Buyer: Ben Morris  
 Standby Art Director: Ciaran Thompson  
 Storyboard Artist: Rod Knipping  
 Concept Artist: Richard Shaun Williams  
 Props Master: Paul Aitken  
 Props Buyer: Adrian Anscombe  
 Prop Chargehand: Rhys Jones  
 Standby Props: Silas Williams, Katherine Archer  
 Dressing Props: Stuart MacKay, Kristian Wilsher  
 Graphic Artist: Christina Tom  
 Model Maker: Julia Jones  
 Petty Cash Buyer: Kate Wilson  
 Standby Carpenter: Justin Williams  
 Standby Rigger: Bryan Griffiths  
 [uncredited: Zac Henderson]  
 Standby Painter: Helen Atherton  
 Store Person: Jayne Davies  
 Props Makers: Penny Howarth, Nicholas Robatto  
 Props Driver: Medard Mankos  
 Practical Electrician: Albert James  
 Construction Manager: Matthew Hywel-Davies  
 Construction Chargehand: Scott Fisher  
 Graphics: BBC Wales Graphics  
 Asst Costume Designer: Samantha Keeble  
 Costume Supervisor: Bobbie Peach  
 Costume Assistants: Jason Gill, Yasemin Kascioglu  
 [uncredited: Emma Bevan, Elle Kent, Hannah Summer]  
 Make-Up Supervisor: Pam Mullins  
 Make-Up Artists: Allison Sing, Vivienne Simpson  
 [uncredited: Tiggy Tucker, Cathy Davies, Jane Pearce]  
 Casting Associate: Alice Purser  
 VFX Producer: Beewan Athwal  
 Assistant Editor: Becky Trotman  
 VFX Editor: Cat Gregory  
 Senior Visual Effects Artist: Craig Higgins  
 Post Prod Supervisor: Nerys Davies  
 Post Prod Co-ordinator: Marie Brown  
 Dubbing Mixer: Tim Ricketts  
 Sound Supervisor: Paul McFadden  
 Sound Effects Editor: Paul Jefferies  
 Foley Editor: Jamie Talbutt

Colourist: Mick Vincent  
 Online Conform: Mark Bright  
 With thanks to  
 The BBC National Orchestra of Wales  
 Conducted and Orchestrated by Ben Foster  
 Mixed by Jake Jackson  
 Recorded by Gerry O'Riordan  
 Original Theme Music: Ron Grainer  
 Casting Director: Andy Pryor CDG  
 Production Executive: Julie Scott  
 Production Accountant: Dyfed Thomas  
 Sounds Recordist: Bryn Thomas  
 Costume Designer: Barbara Kidd  
 Make-Up Designer: Barbara Southcott  
 Music: Murray Gold  
 Visual Effects: The Mill  
 Special Effects: Real SFX  
 Prosthetics: Millennium FX  
 Editor: Adam Recht  
 Production Designer: Michael Pickwoad  
 Director of Photography: Stephan Pehrsson  
 [uncredited: Sarah Bartles-Smith]  
 Line Producer: Diana Barton  
 Executive Producers: Piers Wenger, Beth Willis, Steven Moffat  
 BBC cymru wales  
[bbc.co.uk/doctorwho](http://bbc.co.uk/doctorwho)  
 © BBC 2010

**Below:**  
 Ice-cold  
 effects.





# Profile

## SIR MICHAEL GAMBON

Kazran/Elliot Sardick

**B**orn Michael John Gambon in Cabra, north Dublin, Ireland on 19 October 1940, his engineer father Edward and seamstress mother Mary (née Hoare) relocated to Camden, North London when Michael was five.

Leaving school at 15, he became an apprentice toolmaker with Vickers Armstrong. At 16 he was playing bit parts at the Communist-leaning Unity Theatre. With no formal training, he then attended drop-in classes at the Royal Court.

Gambon sent Dublin's Gate Theatre a largely fictitious CV including claims of leads in the West End and won a walk-on in *Othello* (1962).

Taking 'spear carrier' parts with Laurence Olivier's National Theatre at London's Old Vic from 1963, he progressed to name roles in *Juno and the Paycock* (1966) and *Tons of Money* (1967).

Advised to try regional Rep at Birmingham in 1967/8, Gambon took leads in *Peer Gynt* and *Saint Joan* and the title role in *Othello*. Liverpool Playhouse productions in 1969/70 included *In Celebration* (1970) and *Coriolanus* (1970).

He next joined the Royal Shakespeare Company at



London's Aldwych for *The Plebians Rehearse the Uprising* (1970), *Major Barbara* (1970) and *Henry VIII* (1970).

Gambon broke into TV with *Much Ado About Nothing* (1967), before appearances in *Public Eye* (1968) and *Fraud Squad* (1969). Two series of Scottish swashbuckler *The Borderers* (1968-70) even led to him being interviewed for James Bond in 1970.

Cinema credits included *Nothing But the Night* (1973) and *The Beast Must Die* (1974).

Early 1970s television included *Eyeless in Gaza* (1971) and *The Challengers* (1972), plus one-off roles in *The Man Outside* (1972), *Kate* (1972), *Softly, Softly: Task Force* (1973), *Menace* (1973), *Special Branch* (1973), *Arthur of the Britons* (1973) and *Zodiac* (1974). Single plays included *Play for Today* entries *Cows* (1972), *Tiptoe Through the Tulips* (1976) and *The Other Woman* (1976).

Stage success came with Alan Ayckbourn comedy *The Norman Conquests* (1974/5, Greenwich Theatre/Globe); he and fellow Ayckbourn player Richard Briers were later reunited in sitcom *The Other One* (1977/9).

Gambon returned to the National for *Betrayal* (1978), *Close of Play* (1979) and *Othello* (1980). Acclaim for *The Life of Galileo* (1980) elevated him to RSC title roles in *King Lear* (1982/3) and *Antony and Cleopatra* (1982/3). Other National Theatre productions included *A Chorus of Disapproval* (1985), *A View from the Bridge* (1987) and *Mountain Language* (1988/9).

Mixing high theatre with television, he guested in *Tales of the Unexpected* (1980), played Oscar Wilde in *Oscar* (1985) and appeared in a BBC film of Ayckbourn's *Absurd Person Singular* (1985). The role of writer Philip Marlow in Dennis Potter's landmark drama *The Singing Detective* (1986) made his name, winning him a Best Actor BAFTA. The following year he mixed Ibsen's *Ghosts* (1987) with *Bergerac* (1987).



**Left:**  
Michael  
Gambon in  
*The Singing  
Detective*  
in 1986.

The 1980s saw cinema successes with *Turtle Diary* (1985) and *The Cook, The Thief, His Wife and Her Lover* (1989). Later movies include *Toys* (1992), *Sleepy Hollow* (1999) and *Gosford Park* (2001).

Twenty-first-century theatre included *The Caretaker* (2000/1, Comedy Theatre) and *No Man's Land* (2008, Duke of York's), Beckett plays *Endgame* (2004, Albery), *Eh Joe* (2006, Duke of York's) and *Krapp's Last Tape* (2010, Duchess Theatre), and Falstaff in a National production of *Henry IV* (2005). Memory issues sadly ended his stage career in 2015.

He became known worldwide as Hogwarts headmaster Professor Dumbledore in the *Harry Potter* films, replacing the late Richard Harris for *Harry Potter and the Prisoner of Azkaban* (2004) and five further movies. Films since included *The King's Speech* (2010), *Quartet* (2012) and *Dad's Army* (2016).

1990s TV saw him front Jim Henson's *The Storyteller* (1991), star in *Maigret* (1992/3) and feature in *Wives and Daughters* (1999). He appeared in *Perfect Strangers* (2001), *The Lost Prince* (2003), *Joe's Palace* (2007), *Cranford* (2007) and Jane Austen's *Emma* (2009). Other TV work includes *Fortitude* (2015), *The Casual Vacancy* (2015), Churchill in *Churchill's Secret* (2016) and *Fearless* (2017).

Gambon has a son with Anne Miller, Fergus born 1963. He also has two younger sons from a relationship with set designer Philippa Hart.

Awarded a CBE in 1992, he was knighted in 1998. ■



# 2011 series


**B**y this stage in the programme's history, connoisseurs of Steven Moffat's approach to *Doctor Who* would be well versed in his aptitude for labyrinthine, time-travel-based plots which perplex and beguile and then bring themselves together at the end with a flourish. The 2011 series is – up to this point in the show's history – probably the most densely packed in terms of rewarding the regular viewer for paying attention when it comes to paying off the various mysteries and puzzles threaded through the individual stories and episodes.

The series itself starts with a central tenet that is almost impossible to contemplate – the Doctor is killed. Even before the first episode of the series proper

was aired, the production team cannily used the show's ability to grab headlines in order to stoke speculation – teasing that one of the regulars was to die. Lo and behold, after the NASA spacesuit wades out of the lake during the TARDIS crew's picnic in the opening minutes of *The Impossible Astronaut/Day of the Moon* [2011 – see page 128] we see the Doctor gunned down and are assured, in no uncertain terms, that what Amy, Rory and River have just seen was “most definitely the Doctor” and that “he is most definitely dead”. And so begins the series-long journey to understand or avert this particular event...

As it turns out, it most definitely *isn't* the Doctor and he most definitely *isn't* dead, but the answers to the mystery litter themselves throughout the series, with





'THE 2011 SERIES IS  
PROBABLY THE MOST  
DENSELY PACKED IN TERMS  
OF REWARDING THE  
REGULAR VIEWER.'

### 2011 series

- ▶ *The Impossible Astronaut/Day of the Moon*
- ▶ *The Curse of the Black Spot* (see Volume 67)
- ▶ *The Doctor's Wife* (see Volume 67)
- ▶ *The Rebel Flesh/The Almost People* (see Volume 67)
- ▶ *A Good Man Goes to War* (see Volume 68)
- ▶ *Let's Kill Hitler* (see Volume 68)
- ▶ *Night Terrors* (see Volume 68)
- ▶ *The Girl Who Waited* (see Volume 69)
- ▶ *The God Complex* (see Volume 69)
- ▶ *Closing Time* (see Volume 69)
- ▶ *The Wedding of River Song* (see Volume 70)

the Doctor himself for some time quite unaware of what is destined to happen to him. While his friends keep what they have seen from him his main concern is to find the answer to a question – except that he doesn't know what the question is. In *Let's Kill Hitler* [2011 – see Volume 68] he is told that the question is hidden in plain sight – and, as far as this series goes, it isn't the only thing that is. *Let's Kill Hitler* also introduces us to the Teselecta, which initially appears to be just a neat science-fiction device designed for one particular episode. In fact, it is the key to our solving the mystery of the Doctor's 'death'.

When we see the Teselecta again in *The Wedding of River Song* [2011 – see Volume 70], the Doctor says that it “can disguise itself as anyone in the universe”. The

captain of the Teselecta tells the Doctor that “we are champions of law and order just as you have always been” – but it looks as if the Teselecta is simply being used to deliver the messages first seen in *The Impossible Astronaut* which invites the Doctor's friends to attend the moment of his demise. It is a clever storytelling sleight of hand – showing the viewer the vessel of the Doctor's salvation without giving away that it is.

The idea that things of great importance are right in front of us without us realising it is essential to the resolution of many of the story strands in the 2011 series. When Amy Pond captures the Doctor in *The Wedding of River Song* she tells him that she is searching for Rory – only for him to turn out to be the faithful Captain Williams



## 2011 SERIES

who is guarding her. In *Let's Kill Hitler* Rory and Amy play hide and seek in a childhood interaction that embodies so much of what this series is about – everyone is hiding something, everyone is looking for something, and both the hidden and the sought are there for all to see if only they know how to look properly.

Despite the Doctor's apparent death, it is his companions who are the real victims of this year's story arc. Amy's tale is an especially tragic one. In a clever piece of misdirection, the audience treats her as the Protagonist in the Know – aware of the Doctor's death while the Time Lord seemingly blunders towards his inevitable execution. But what neither we nor Amy know is that she has been substituted – the Amy we think we are watching is an ersatz model, a doppelgänger avatar housing her consciousness while her physical body (her *pregnant* physical body) is elsewhere, presided over by a mysterious woman

**Below:**  
Amy lives  
a lonely life  
in *The Girl  
Who Waited*.



with an eye patch played by a well-known actress, who has been popping up in attention-grabbing cameos during early episodes in the series.

The mono-optic physiognomy of Frances Barber gives gleeful life to the recurring villainess of the 2011 series, Madame Kovarian, who steals Amy's baby (who turns out to be River Song – more of this later) and conditions her into being the Doctor's assassin, which leads to the events which opened the series.

### Amy's journey

**A**my is ultimately rescued from Kovarian but not before we are introduced to some characters who were making a return to the show, as well as some others who would themselves return in the future. The Paternoster Gang, Silurian Vastra, her cohort Jenny and amusing Sontaran medic Strax, make their début in *A Good Man Goes to War* – motley foot soldiers who would become much-loved parts of the show's DNA throughout the rest of the Eleventh Doctor's era. And although Amy is saved, her baby isn't. Said baby, Melody Pond, is revealed to be River Song. It is another time-bending twist that sees the Doctor's young companions coexisting with their progeny who is, as they communicate with each other, older and wiser than both of them. It also gives Amy Pond the heartbreaking development that she doesn't get to see her child grow up.

Amy's journey is indeed a harrowing one, which actually sees her leaving the TARDIS before the end of the series (although this is only a temporary measure as it turns out). In *The Girl Who Waited* [2011 – see Volume 69], Amy finds herself separated from the Doctor and Rory after a quarantine situation forces her to live





**Above:**

The Doctor and Craig meet again in *Closing Time*.

out her life in an accelerated timeline. It is no wonder the Doctor ultimately resolves to drop her and Rory off to live a normal life while he carries on his lonely travels after the emotional trials of *The God Complex* [2011 – see Volume 69]. He wants to give them a happy ending, which they seem to get when we see them briefly in a cameo in *Closing Time* [2011 – see Volume 69]. This episode, which brings back James Corden's affable loser Craig from the previous season's *The Lodger* [2010 – see Volume 65], is essentially the Eleventh Doctor's *The Deadly Assassin* [1976 – see Volume 26] – a story where our hero has to fly solo, without one of his regular travelling companions. When the episode's sweet premise of love overcoming Cyber-Emotionlessness is done, it seems as if it has been one last adventure before our hero bows to his inevitable demise. However, an extended coda featuring Kovarian and River emphasises that even the most apparently stand-alone episodes feed into the story arc.

This is a period of the show's history where being a regular viewer reaps reward

after reward. Showrunner Steven Moffat has clearly been planning developments this year from the very beginning of his tenure as showrunner – for example, the naming of Amy Pond suddenly doesn't seem like random nomenclature but part of a long-term plan for helping to explain River Song's identity.

Joining Kovarian as this year's bad guys are the Silence. This disturbing race of creatures had been mentioned before – again, as early as *The Eleventh Hour* [2010 – see Volume 63] when Prisoner Zero refers to them. They are subsequently name-checked in *The Vampires of Venice* [2010 – see Volume 64] and *The Pandorica Opens/The Big Bang* [2010 – see page 6] before taking centre stage this year. They are the very essence of a Steven Moffat *Doctor Who* creation – an unsettling perversion of the recognisable (they look like the love child of a Roswell alien and Edvard Munch's *The Scream* in a pinstripe suit) with a smart gimmick as a threat. In their case it is the fact that as soon as we can't see them we forget about them – explaining all those corner-of-the-eye imaginings we have all



## 2011 SERIES



**Above:**  
The Gangers  
develop lives  
of their own  
in *The Rebel  
Flesh/The  
Almost People*.

experienced, in the same way that everyone has had cracks in their bedroom wall, and seen scary statues.

The first and last scenes of the 2011 series feature the words “Doctor Who” – Dorium’s utterances echo in the Doctor’s ears in the closing moments of *The Wedding of River Song*, and this sets up elements of the series to follow. “Doctor Who?” is the question that must never be answered – at this point because it looks like it might reveal the Doctor’s true identity. While it later turns out to be something else, identity is a theme that nevertheless runs throughout this year’s episodes. The Christmas Special that precedes the season proper – *A Christmas Carol* – is about one man finding his true self after years of hiding his real, decent personality beneath layers of selfishness and greed. The identity of *River Song* is a series of reveals and misdirections – she’s both the little girl in the astronaut suit and, as a grown-up, the Doctor’s would-be assassin wearing the same suit. She is also Amy and Rory’s baby as well as being Mels, the mysterious interloper into Amy’s history, as seen in *Let’s Kill Hitler*. And lest we forget, the Amy Pond of the first half of the series isn’t

actually Amy Pond, something revealed at the climax of *The Rebel Flesh/The Almost People* [2011 – see Volume 67].

The very nature of identity is the core theme of *The Rebel Flesh/The Almost People*, in which avatars of human workers – Gangers – are used to carry out dangerous maintenance in a factory. These Gangers develop their own personalities and set themselves up against their human progenitors, debating all the while about the legitimacy of their identity. It’s a situation that is both troubling and life affirming and mirrors the very complex moral landscape that the TARDIS crew has to negotiate this year.

### Secrets and lies

**I**t seems that secrets and lies are tied in with true identities and those we hide from ourselves and others. The *Doctor Who* universe this year is strewn with both. Captain Avery has kept his true nature from his son in *The Curse of the Black Spot* [2011 – see Volume 67] and even hides the fact that he has hoarded treasure from the Doctor after the Time Lord has told him to get rid of it all. The happy ending of *Night Terrors* [2011 – see Volume 68] has the mother of a child not actually knowing its true nature, and another mother has been kept in the dark at the end of *Closing Time* – these women’s stories mirroring the holes in Amy’s knowledge about her own child.

Parenthood is very important this year. But parenthood is seen as a series of difficult decisions and yet more secrets. Amy tells the Doctor she is pregnant at the end of *The Impossible Astronaut* little knowing that the girl inside the spacesuit whom she shoots at the episode’s climax is her daughter, whom we later see begin to regenerate at the end of *Day of the Moon*. Amy keeps her pregnancy – and



her fears that time-travelling will have some negative impact on the child she is expecting – from Rory, who nevertheless overhears her sharing her fears with the Doctor. The Doctor also keeps the fact that he is scanning Amy for signs of her pregnancy and that the results keep flipping from positive to negative (while Rory reminds Amy of the secret they are keeping from the Doctor).

The Silence are the very embodiment of secrecy – monsters whom the audience know are there but whom our protagonists forget immediately when they look away. Secrecy is their business – so which better American President to encounter than Richard Nixon whose furtive paranoia led to his own downfall (which in the show's true fashion is given a *Doctor Who*-related explanation here).

Keeping secrets is of course a great way of teasing mysteries which baffle the viewer until they are paid off at the end of the series. But just in case anyone isn't sure that they are watching Steven Moffat's

*Doctor Who*, other elements that recur in his era are present and correct this year. Monsters – although they often tap into primal fears – aren't always of malevolent intent. The threat in the *The Girl Who Waited* is a “kindness facility” and the potentially deadly robots are only trying to help. The danger in *Night Terrors* comes from a child who thinks he is going to be abandoned. *The Curse of the Black Spot* is the result of a malfunctioning medical facility. The ending of the pirate story shows that every character who suffered a grisly death is in fact alive and well – it is another story in which “everybody lives” and which apparent deaths are reversed or revealed to have been misinterpretations.

Even two people who are apparently dead at the end of *A Good Man Goes to War* (Strax and Dorium) return alive later in the era, which makes the regular viewers wonder what poor old Lorna Bucket, who kicks hers, did to offend anyone.

An off-screen death is also acknowledged in *The Wedding of River Song* and prompts the Doctor to take the decisive action surrounding his own apparent demise. Having resolved to visit his old friend the Brigadier, he learns that he has died. Nicholas Courtney, who played the Brigadier in many early *Doctor Who* adventures, had passed away earlier in the year. This in-story reference is a just acknowledgement of a great contributor to the show, which demonstrates that – despite the big, wild, thrilling and complex structure of the 2011 series – there is still space for those small beautiful moments that life is all about. Like the cascade of tiny squares that allow the Teselecta to change its form, lots of little things make up an impressive whole, and sometimes the smallest things have the biggest impact, even if we don't notice them when they are hiding in plain sight. ■

**Left:**

The Doctor and River Song say “I do” in *The Wedding of River Song*.







# THE IMPOSSIBLE ASTRONAUT/ DAY OF THE MOON

► STORY 214

Amy Pond, Rory Williams, River Song and the Doctor receive a mysterious summons to a fatal encounter with an astronaut in the Utah desert. Having witnessed the Doctor's ultimate fate, they travel back in time to 1969, in search of answers.







A full-page background image of a Silents alien from Doctor Who. The alien has a large, bald, brown head with a wide, toothy mouth and deep-set eyes. It is wearing a dark, textured suit with a white shirt and a dark tie. The alien is standing in a dimly lit, industrial-looking environment with blue and grey tones. The background is slightly out of focus, showing some structural elements and a bright light source on the left.

'THE SILENTS IS A RACE  
OF CREATURES THAT YOU  
FORGET ABOUT WHEN YOU'RE  
NOT LOOKING AT THEM.'



# Introduction

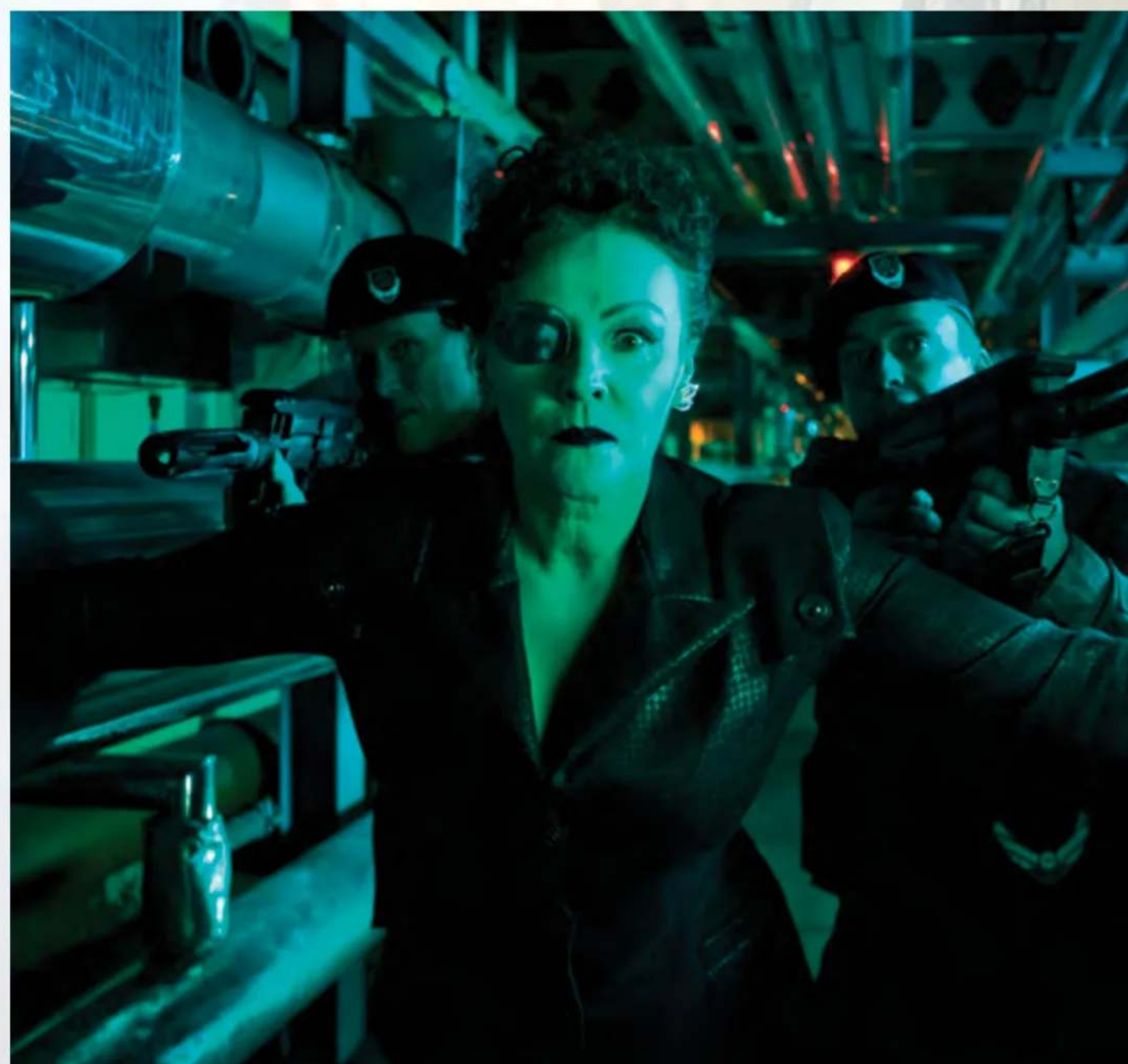
**T**he *Impossible Astronaut* and *Day of the Moon* opened the 2011 series in a spectacular fashion. It had breathtaking location work in the USA, a sinister high-concept monster, the return of River Song, the inclusion of a famous figure from history and an unexpected regeneration. It even included the death of the Doctor himself!

It was a busy opener. It raised more questions than it answered, with the promise that it would all come together at a later stage. We'd get some answers during the course of the 2011 series, but the broader storyline embarked upon here wouldn't be tied up until the Eleventh Doctor's final story, *The Time of the Doctor* [2013 – see Volume 75].

The new monsters, the Silents, were an answer of sorts. In the Eleventh Doctor's first story, *The Eleventh Hour* [2010 – see Volume 63], Prisoner Zero says, "Silence will fall." In *The Vampires of Venice* [2010 – see Volume 64], Rosanna Calvierri says that her people ran from the Silence. At the end of *The Big Bang* [2010 – see page 6], the Doctor draws a connection between the TARDIS exploding and the Silence. In *The Impossible Astronaut*, it turned out that the Silents is a race of creatures that you forget about when you're not looking at them.

One of the questions raised by the story is: why did the Silents want the Doctor dead? We were presented with a mystery, a part of which was the fleeting appearance of a woman with an eye patch.

We would eventually discover that this woman – Madame Kovarian – was leading the Silence in a bid to prevent the Doctor



reaching Trenzalore where it was believed he would unleash a terrible war. Their plan was a dizzying tangle of cause and effect, but central to their efforts was their assassin, who would turn out to be River Song.

*The Impossible Astronaut* was the start of a journey – as we slowly uncovered exactly who River is. Not only does River accompany the Doctor, Amy and Rory on this adventure, but she is also the young girl who phoned President Nixon and the person who apparently shot the Doctor on the shore of Lake Silencio.

Often, the first episode of a series serves as an introduction to *Doctor Who*. Viewers who jumped on board here were treated to the first instalment of a labyrinthine story arc threaded through Matt Smith's time as the Doctor. ■

**Above:**  
Who is the mysterious Eye Patch Lady?



## STORY

### The Impossible Astronaut

**R**eading about the Doctor's exploits in history books, Amy thinks he is trying to attract her and Rory's attention. A postman delivers a blue envelope containing a date, a time and a map reference.

The map reference takes them to America, where they find the Doctor and River Song. [1] They go to a diner, where the Doctor tells them, "I've been running my whole life. Now, it's time for me to stop." They go for a picnic by Lake Silencio, where Amy sees a figure watching them – but when she turns away she forgets it. [2]

An astronaut in an Apollo spacesuit emerges from the lake. The Doctor approaches the figure [3] and it shoots him several times. Amy, Rory and River run to his side as the figure returns to the lake. River confirms that the Doctor

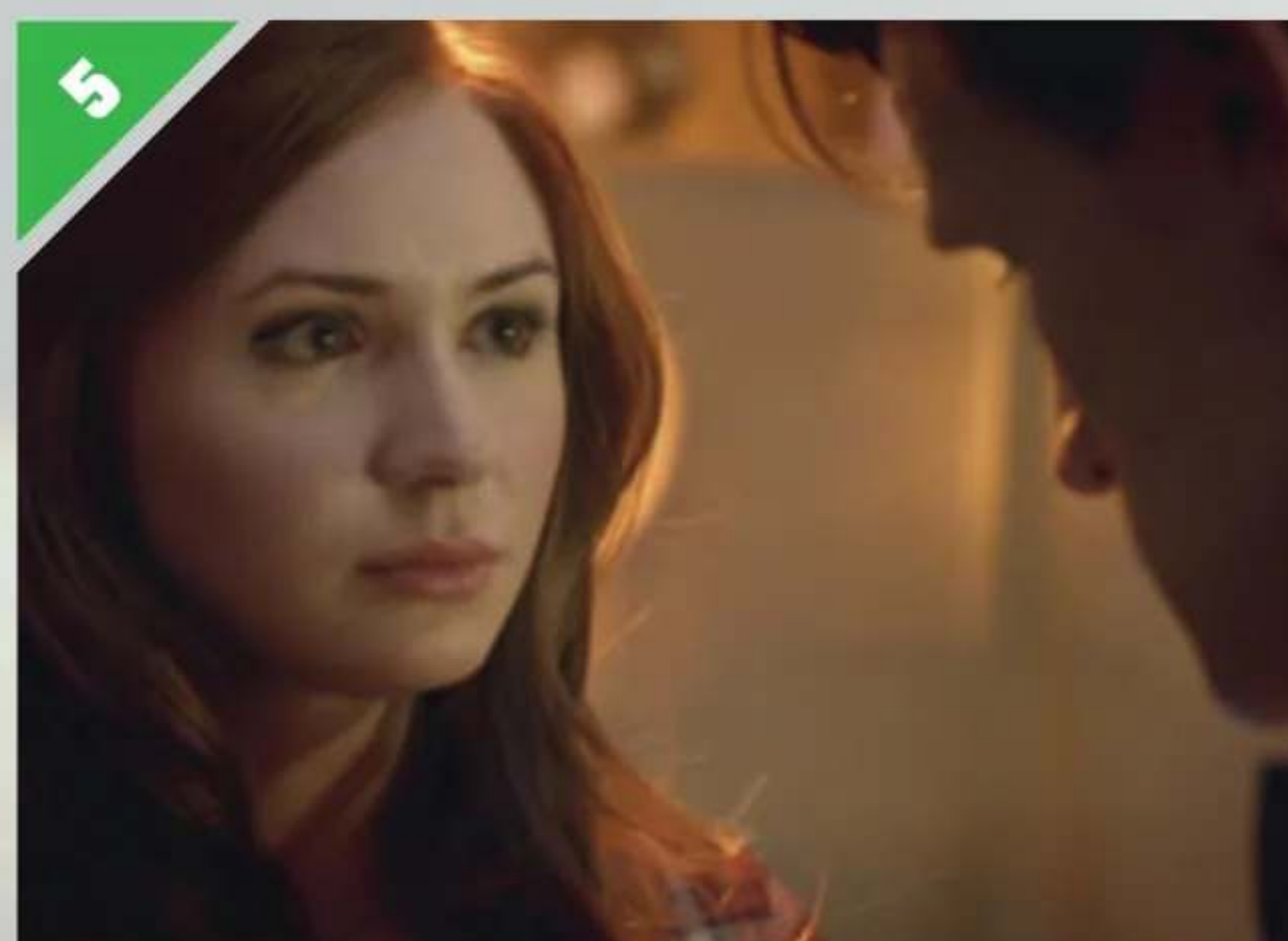
is dead, then a man arrives. That night, as they burn the Doctor's remains, [4] the man introduces himself as Canton Everett Delaware III. He received envelope number four.

Returning to the diner, Amy, Rory and River wonder who received envelope number one. It turns out it was the Doctor – at an earlier point in his life.

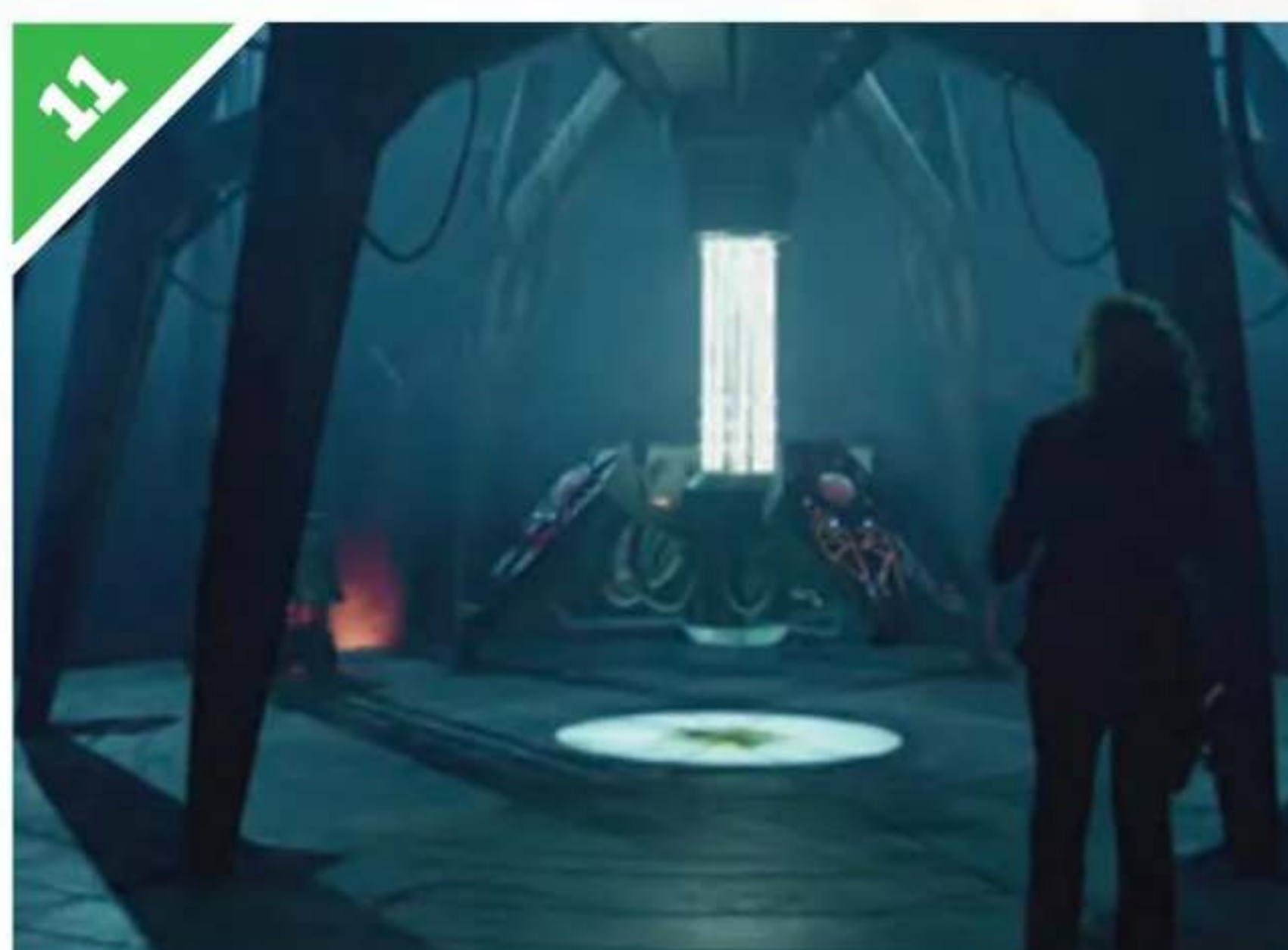
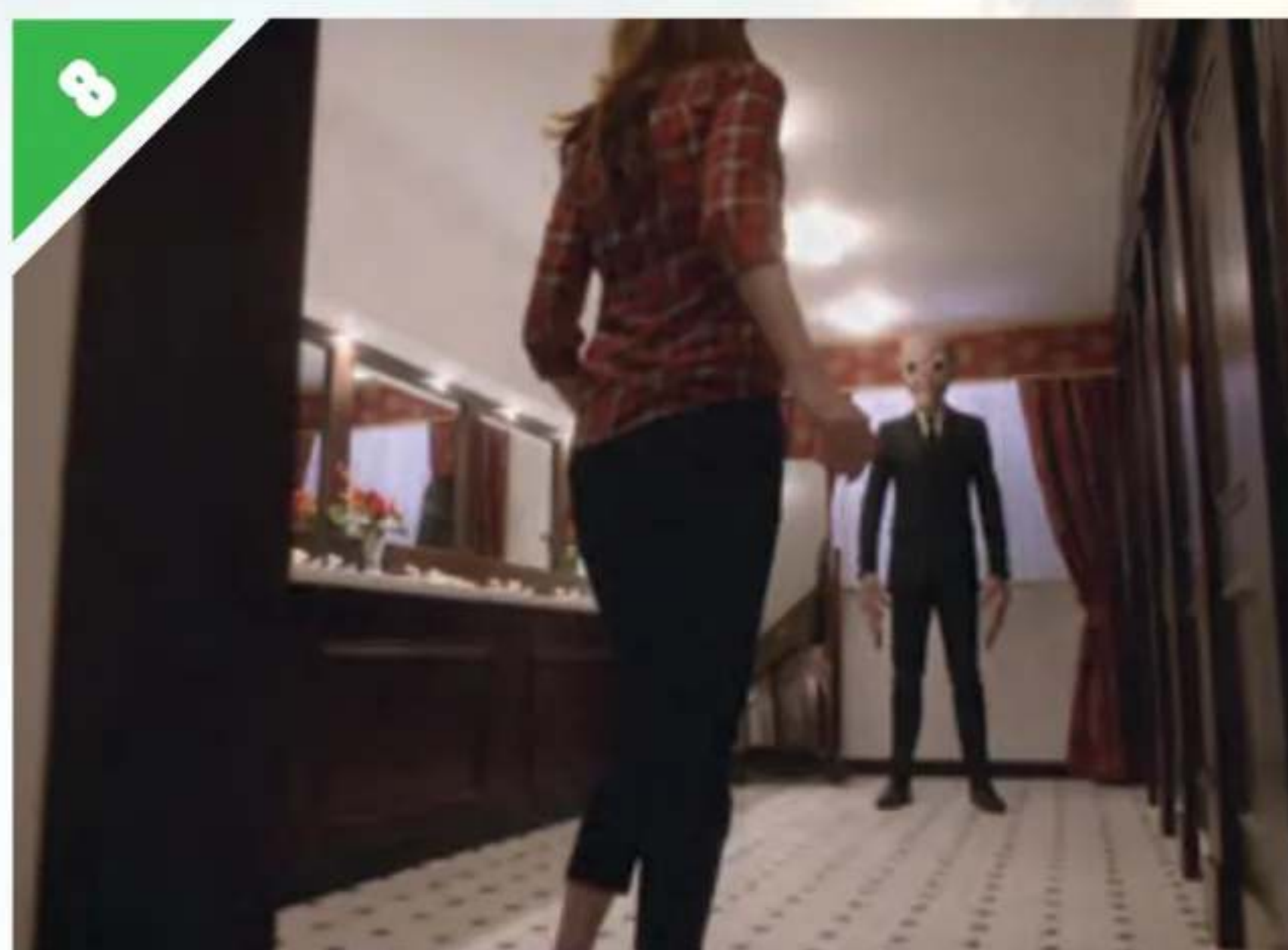
They go to the TARDIS. The Doctor refuses to go along with a "mysterious summons" until Amy tells him to trust her, swearing on fish fingers and custard. [5]

In 1969, Canton Everett Delaware III is a former FBI agent. He is called by President Nixon who summons him to a private meeting at the Oval Office. There, Nixon tells Canton that he has been receiving a telephone call every night. [6]

The Doctor lands the TARDIS silently on 'invisible' mode and steps outside – into the Oval Office, just as Nixon is playing a recording of one of the







calls. It's a little child who is scared of a spaceman. Nixon asks where they are and their name, and the child answers, "Jefferson Adams Hamilton."

The Doctor walks into the TARDIS and falls to the floor, where Canton pins him down. River makes the TARDIS visible and emerges with Amy and Rory. The Doctor claims to be from Scotland Yard and offers to take the case. [7] Canton agrees to give him five minutes.

Amy sees an alien figure in the doorway with elongated fingers and a bulbous head. When she looks away, she forgets about it. She goes to a bathroom, where she sees the alien again. [8] A woman called Joy sees the alien – but whenever she looks away she forgets about it. The alien blasts her to smithereens, then tells Amy to tell the Doctor her secret.

Amy returns to the Oval Office, forgetting all about the encounter. The child calls again, a little girl saying the

spaceman is going to eat her. The Doctor rushes into the TARDIS with Canton, Amy, Rory and River, and lands it in a warehouse near Cape Kennedy Space Centre, by the intersection of Hamilton, Jefferson and Adams. They discover alien technology and some stolen spacesuits. [9]

River spots a hole in the floor. She climbs down and discovers a network of tunnels, full of the aliens [10] – but when she emerges she has forgotten she saw them. Rory goes down into the tunnels with her, and they find a metal door, which leads to a spaceship control room. [11]

In the warehouse, Canton hears the little girl calling for help and goes to look for her. Amy doubles up in pain as the Doctor rushes in. They find Canton lying unconscious. Amy tells the Doctor she is pregnant – as a spacesuited figure emerges from the darkness. The little girl is inside. [12] Amy grabs Canton's gun and shoots it!



## STORY Day of the Moon

**T**hree months later, Amy is on the run. Canton catches up with her, along with some secret agents – and a body bag to take her away.

The Doctor is being held prisoner in a hangar in Area 51, where a prison is being built around him using dwarf star alloy. [1]

Canton catches up with River in New York. River tells him that the Earth was invaded a long time ago. Then she falls from the fiftieth floor of a skyscraper. [2] Canton also finds Rory at the Glen Canyon Dam.

The Doctor's prison is completed. Inside it, Canton tells him that they are cut off from the rest of the universe. Amy and Rory climb out of body bags, unharmed. The TARDIS is also in the cell and the Doctor uses it to save River. He tells his friends that the aliens are

everywhere, but nobody knows, because nobody can remember them. But he has a secret weapon: “Neil Armstrong’s foot”!

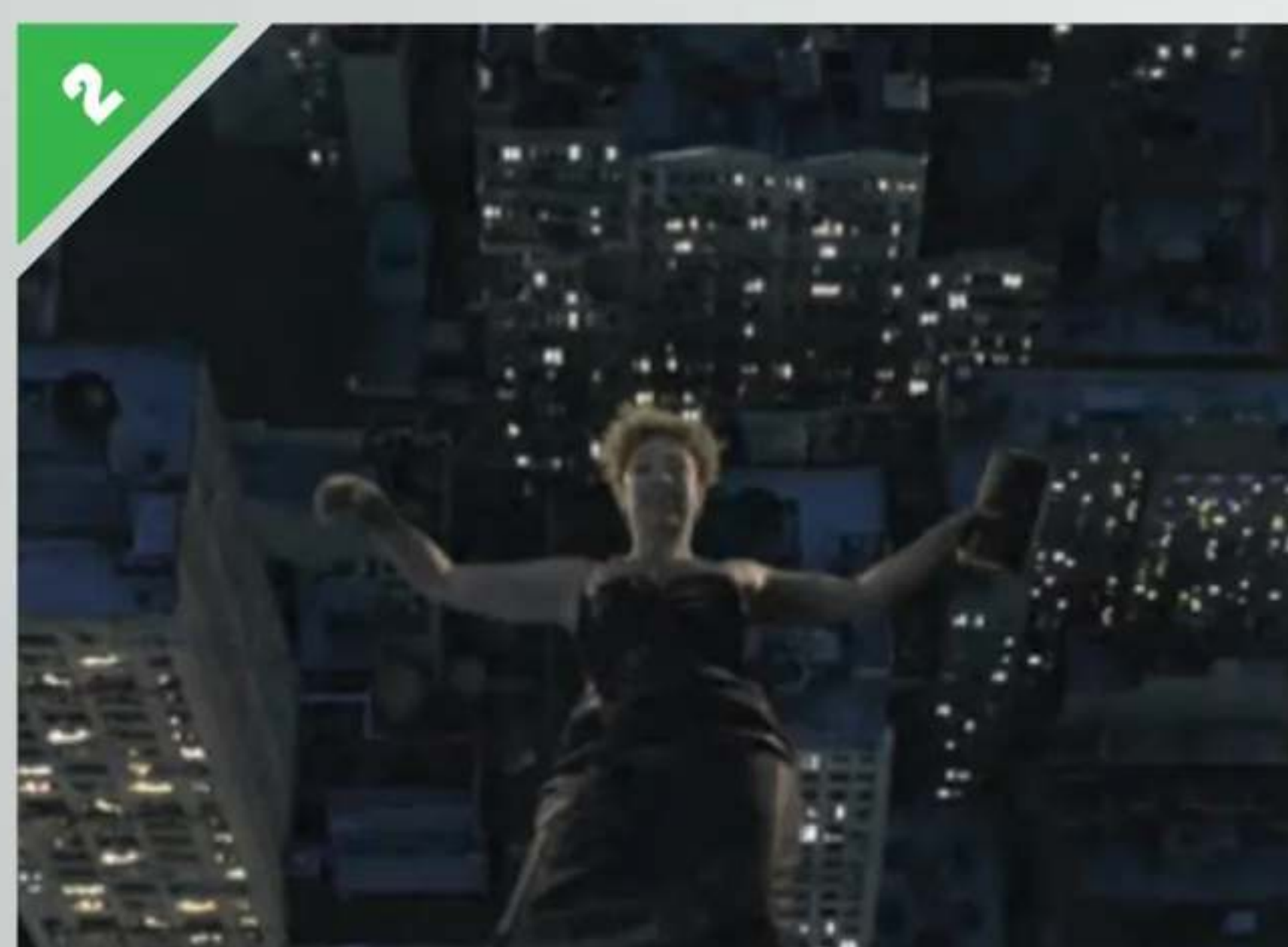
In the TARDIS, the Doctor injects everyone with nanorecorders in their hands; upon sighting one of the aliens, it can be used to record a message and a light will flash. Amy (who is no longer pregnant) thinks that the aliens are ruling the world using posthypnotic suggestion.

The Doctor tells Amy and Canton to search children's homes for the little girl while he goes to NASA.

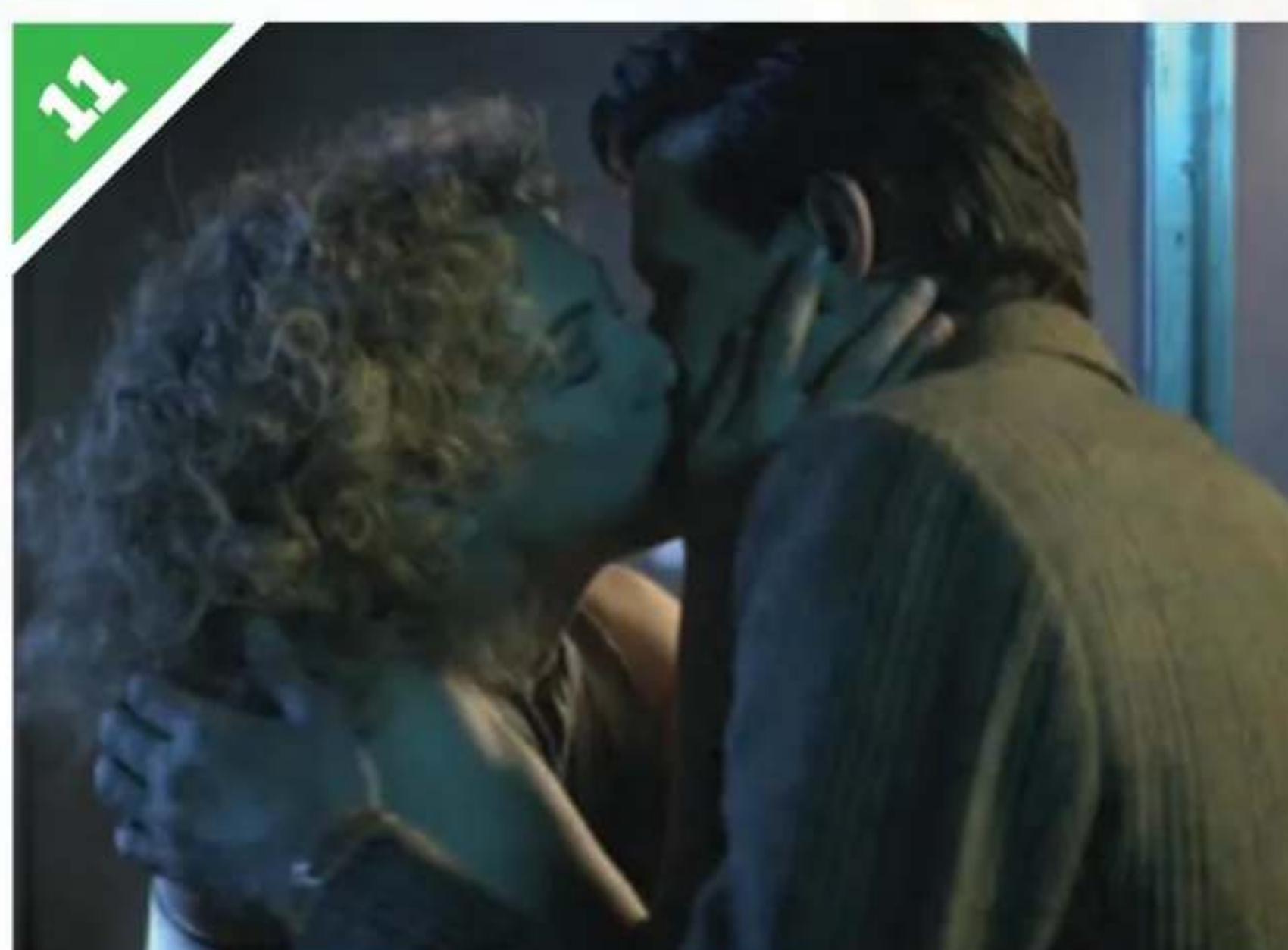
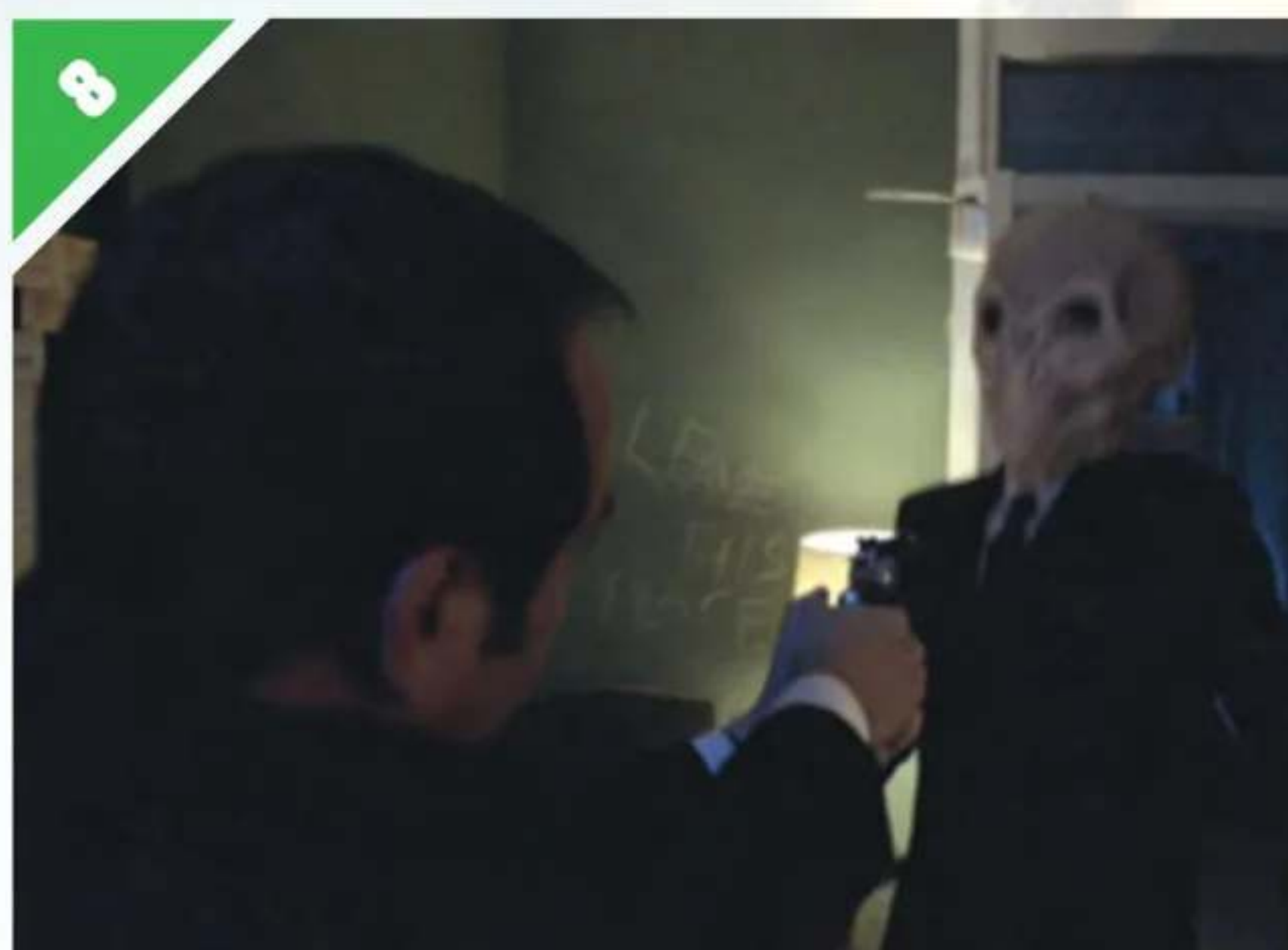
Amy and Canton's search takes them to the Graystark Hall Orphanage, where they meet Renfrew, a jittery, bewildered man. [3] Meanwhile, the Doctor is caught while fixing a gadget inside the Apollo 11 command module. [4]

Entering a dormitory, Amy notices tally marks appearing on her hands and face. She looks up – to see the aliens hanging from the ceiling! [5]

The Doctor is taken to a lecture hall. He claims to be on a secret mission for







the President – and Nixon walks in to vouch for him! [6]

Amy glimpses a woman wearing an eye patch looking at her through a hatch. Then she enters a bedroom and finds a photograph of her holding a baby. The girl in the spacesuit enters, asking for help [7] – but then two aliens appear.

Another alien enters Renfrew's office. Canton shoots it. [8]

The Doctor, Rory and River join Canton in the orphanage. They find the child's abandoned spacesuit. Amy has disappeared.

The Doctor and River examine the spacesuit. It has a communication system that can hack into the telephone network. The Silents have been raising a child – but why?

The Doctor speaks to the alien shot by Canton. It identifies itself as the Silence.

The alien is transferred to the cell in Area 51, where Canton records the creature boasting, "You should kill us all on sight." [9]

Amy wakes up in an alien spaceship. The TARDIS materialises nearby and Rory tries to free Amy. The Doctor asks the Silents if they know how many people are watching the live Apollo broadcast, then he contacts Canton and gets him to play the recording of the Silent saying, "You should kill us all on sight," as part of Neil Armstrong's "one small step" speech. The whole planet has now been given a posthypnotic instruction to kill them!

The Doctor releases Amy and they escape in the TARDIS as River shoots down the Silents. [10]

The Doctor assures Nixon he will be remembered, then he returns River to the Stormcage Facility. She kisses him – for the last time. [11]

In the TARDIS, the Doctor surreptitiously scans Amy. She is somehow both pregnant and not pregnant at the same time.

The little girl makes her way to New York. She's dying, but can fix that. By regenerating! [12]



# Pre-production

**C**oncerning ideas for the 2011 series of *Doctor Who*, on Monday 12 April 2010, Matt Smith told listeners to 891 ABC in Adelaide, “I was talking to Steven [Moffat] about it yesterday. They get madder and bigger.” Smith was in the USA promoting the BBC America début of *The Eleventh Hour* [2010 – see Volume 63] which was a massive success for the commercial channel. With the resulting popularity and attention, it was clear that the Time Lord’s prominence in BBC America’s schedules might allow something special for the next series...

“I think every single year you’re trying to say, ‘How can we come crashing through the door this time?’” explained showrunner Steven Moffat on *Doctor Who Confidential*. Moffat had an overall storyline in mind for the 2011 series, and was conscious that he needed an opening that would hook viewers. Since 2005, the first episode of

each series would usually gain the highest rating of each run, so Moffat opted to capitalise on this large initial audience and open with a two-part story that would drive the events of the whole series. To do this, he aimed to start with something on the scale of a series climax. It was soon clear that a potential selling point for this opening story could be an overseas shoot in association with BBC America. Moffat had an idea for a storyline set in 1960s America which could incorporate some impressive and iconic USA locations. However, he was aware that he would not be writing a story aimed specifically at an American audience. “It wasn’t really about breaking the American market, which I think everyone assumes,” Moffat told *Entertainment Weekly*. “I mean, an American setting is not exactly something Americans are deprived of. I haven’t ever watched *The West Wing* and wished it was set in the House of Commons.”

## Below:

The Doctor is off for a series of new adventures.



## The Silents

**“W**e really wanted to give the American fans a treat,” explained executive producer Piers Wenger on *Doctor Who* in America, “something that would allow them to feel that the show was theirs.” BBC America would co-produce the opening two-parter, allowing the crew to spend several days recording in the USA. Apart from some establishing shots in the *Doctor Who* TV Movie [1996 – see Volume 47], and some plate shots for *Daleks in Manhattan/Evolution of the Daleks* [2007 – see Volume 55] recorded in October 2006 in New York,





*Doctor Who* had never truly recorded a story in the United States.

Moffat relished writing the two scripts in which he aimed to develop a new nemesis as iconic and frightening as the Weeping Angels which he had introduced in *Blink* [2007 – see Volume 56]. “It’s just a creepy idea I had once,” he told *Confidential*. “I think I’ve always been haunted by the idea of memory and what if memories were missing from you. How much of any given year I completely forget. The idea of a monster when you look away and forget... I think is so creepy.” Consequently, the idea emerged of an Earth invasion that took place long ago, but which humanity was oblivious to. The creatures that could make people forget was a potent idea, and Steven was certain that it would prompt viewers to think about how they would defeat the threat, ensuring their engagement with the programme. This race was the Silents – or the Silence – a race already referred to in the warning “Silence will fall” delivered by Prisoner Zero in *The*

*Eleventh Hour*, comments from Rosanna Calvierri in *The Vampires of Venice* [2010 – see Volume 64] and also in *The Pandorica Opens/The Big Bang* [2010 – see page 6]. For the Silents, Moffat drew on the haunting image of the expressionist painting *Skrik (The Scream)* created from 1893 by Norwegian artist Edvard Munch and the common descriptions of ‘Greys’ from those who claimed to have experienced alien encounters such as the Roswell incident of 1947. For some time, thought was given to depicting them as insectoid or like a collection of insects.

One of the problems which Moffat encountered in writing his scripts was the tally marks used by the Doctor and his friends; to create these he had to download a new font for his word processor, but these printed out differently when he sent drafts to other people on the production team.

Moffat later recalled that he’d thought, “It’d be cool to do something about NASA.” An important date in American

**Above:**

River, Rory, the Doctor and Amy gather in America.



history was 20 July 1969 when astronaut Neil Armstrong became the first man to set foot on the moon. This momentous occasion afforded the Doctor the weapon he needed to rid Earth of the Silents, since everyone on Earth had seen the moon landing footage. “My whole idea was to set it in the year of the moon landing,” Moffat told *Entertainment Weekly*. “So I looked up who was President then. And it was bloody [Richard] Nixon! I thought, ‘Oh, him! The rubbish one!’ But then I thought it was actually quite fun. Normally the Doctor meets the great triumphs of history. So it would be quite fun if he met one of the absolute flops.”

Richard Milhous Nixon was the 37th US President who held office from January 1969 to August 1974. As River Song noted, two controversial elements of his tenure were the Vietnam War (which began in 1955 and Nixon began troop withdrawals in 1969 before negotiating a ceasefire in 1973) and the Watergate scandal (where members of Nixon’s Republican administration broke into the Democratic

Party headquarters in June 1972, leading to Nixon’s cover-up which ended his political career). The Watergate incident involved the recording of conversations in the Oval Office (a move which the Doctor advocated and which Nixon initiated some time before February 1971). Nixon became known as ‘Tricky Dickie’, a revival of a nickname given to him by his Democratic opponents during the Californian Senate elections in 1950. The Nixon years did however see liberal acts such as the first full-scale integration of black

and white Americans in Southern state schools.

Moffat also wanted the Doctor to first meet President Nixon in the White House Oval Office, thinking how the room had been depicted in the acclaimed American drama series *The West Wing*. Along with Area 51 and a New York skyscraper, this was a location prompted by the US setting. Area 51 was the nickname given to the US Air Force base at Groom Lake, Nevada primarily used for the development of experimental aircraft and weapons systems; in popular culture, the establishment’s high security led to the rumour that it was the military’s repository of extraterrestrial life and technology.

## River Song returns

**R**eturning for the story would be River Song, the mysterious woman from the Doctor’s future whom Moffat had originally created for *Silence in the Library/Forest of the Dead* [2008 – see Volume 59] and brought back in the stories *The Time of Angels/Flesh and Stone* [2010 – see Volume 64] and *The Pandorica Opens/The Big Bang*. “I absolutely adore writing her,” Moffat commented to Graham Norton, “I have so much more fun when River’s in the show.”

Moffat knew that he wanted the début story to be full of action and scares,

### Below:

TARDIS “it’s bigger on the inside” shock for Canton Delaware.

### Connections: Hats on!

➤ Seen to wear a Stetson in this adventure, the Doctor’s passion for headgear, such as fezzes, had been established in *The Pandorica Opens/The Big Bang* [2010 – see Volume 66]. In the Oval Office, the Doctor requests 12 Jammie Dodgers, a biscuit he had previously been seen to favour in

*Victory of the Daleks* [2010 – see Volume 63].







explaining at the press launch, “You make *Doctor Who* frightening to appeal to children – and children absolutely rank *Doctor Who* stories in order of frightening-ness... the scares are in for the kids. I’ve got two kids of my own and I never do anything that I didn’t think was acceptable for them.” To maintain the pace of the story, Moffat opted not to devote much screen time to re-establishing the show’s format, telling *Doctor Who Magazine*, “Everyone knows that Alex Kingston plays someone who might be the Doctor’s wife, do we really have to explain that every time she turns up? Around eight million people watch this show every week! Everybody knows! I wanted to exploit that this year.”

Moffat also aimed to do something shocking only a few minutes into the first episode: he would kill off the Doctor (or, rather, a future version of the Eleventh Doctor from later in his timestream). This time the Doctor wouldn’t simply regenerate. “If you kill him fast enough, he can’t regenerate,” confirmed Moffat on *Confidential*. “You know he’s going to die one day. It’s one of the creepy things for [the Doctor]; it must occur to him as he wanders time and space, his body’s in a grave somewhere.” This situation – plus story elements such as Amy’s apparent pregnancy and River Song’s knowledge of the Doctor’s future – would set up emotional secrets between the main characters, which would form an undercurrent for the whole series.

A key new character was former FBI agent Canton Delaware III, whom Moffat saw as being a misfit a little like the Doctor

himself; this charming, whimsical maverick would immediately be intrigued by the Doctor. Delaware had worked for the Federal Bureau of Investigation, established in 1908; he had left because he had wanted to marry a man, and same-sex marriages were not legal in the USA until recognised in Massachusetts in 2004 (although the federal government is prevented from recognising such marriages by the 1996 Defense of Marriage Act).

The second episode would see some very spooky sequences set in an abandoned children’s home, creating a ‘haunted house’ atmosphere which would contrast with NASA and the White House. The deranged Doctor Renfrew was based on RM Renfield, an unhinged inmate in an asylum in Bram Stoker’s 1897 Gothic horror novel *Dracula*. Also worked into the story was the abandoned spaceship seen in *The Lodger* [2010 – see Volume 65]; Moffat opted to reuse this set for the Silents’ base.

Amy swore her word to the Doctor on fish fingers and custard, the meal which he relished when he first met her during *The Eleventh Hour*; in dialogue that would ultimately be deleted, Amy prayed to Santa Claus as she had done in that episode. Working on the TARDIS, the Doctor asked Rory for thermo-couplings, previously referred to in *The Hand of Fear* [1976 – see Volume 25].

As referred to in *Flesh and Stone* and seen in *The Pandorica Opens*, River Song was an inmate of Stormcage in the fifty-second century; the Doctor was

### Connections: Passing the time

▶ The older Doctor gives his age as 1103, while the younger is 909 years old, one year older than Amy noted he was the last time she had seen him; the Doctor last gave his age as 907 in *The Time of Angels/Flesh and Stone* [2010 – see Volume 64]. The Doctor’s favourite day of the week is Saturday – the day on which *Doctor Who* had been traditionally broadcast from 1963 to 1981, 1985 to 1986, and since 2005.



**Above left:**  
There’s something on your face, Amy.



## Connections: See-through

► The Doctor puts the TARDIS' outer shell on its invisible setting, noting this was something which he hadn't done in a while. The TARDIS had previously been rendered invisible in *The Invasion* [1968 - see Volume 13] and a deleted sequence from *Terror of the Zygons* [1975 - see Volume 23].



curious as to whom River Song had killed as referred to in *Flesh and Stone*. River greeted the Doctor with her usual “hello sweetie” established in *Silence in the Library* and again made references to not revealing “spoilers” about the Doctor’s future; she retained her PDA and used a vortex manipulator. In edited dialogue, River had no recollection of the events of *The Pandorica Opens/The Big Bang*. Amy explained about

the complex chronological sequence of the Doctor and River’s meeting to Rory, having learned about their relationship in *The Time of Angels*. As with *The Time of Angels*, River demonstrated superior control of the TARDIS and feared that a day would come when the Doctor – not knowing who she was – would kill her; River’s self-sacrifice, saving the Doctor, had been seen in *Forest of the Dead*.

Moffat started work on the two-parter soon after delivering his script for *A Christmas Carol* [2010 - see page 74] in May. By late July Moffat was still working on the episodes, but also spending time promoting his new BBC One series *Sherlock*, which became another major success; in association with this, Moffat undertook a trip to Los Angeles in early August. Even while on holiday in Greece in mid-August, Moffat absented himself from family activities to work on *Doctor Who*, and was finishing the scripts when he returned from the Edinburgh International Television Festival at the end of August.

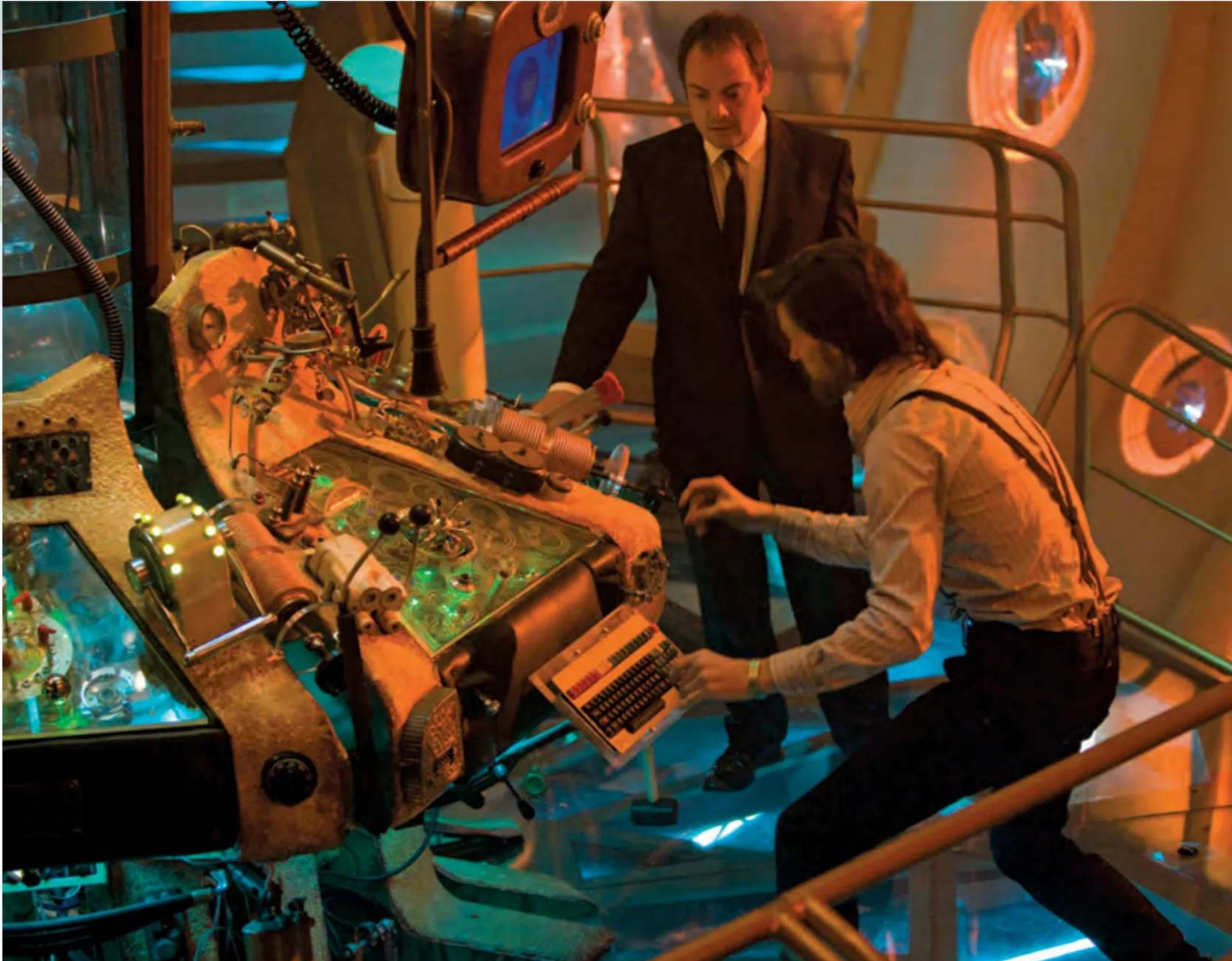
Production of these opening episodes formed Block Two, due to be recorded in October/November. Block Two saw

the arrival of producer Marcus Wilson, as Sanne Wohlenberg returned to work on *Wallander*. Born in Wakefield in 1973, Marcus entered the industry in the 1990s working as a first assistant director and then production manager, before becoming an associate producer on *Cutting It*, co-producer on the second series of *Life on Mars*, and then producer of *True Dare Kiss*, *Whitechapel*, *Paradox* and *Taggart*. Also joining the team now that Lindsey Alford had been promoted to script executive was a new script editor – Caroline Henry – who had previously worked on *Midsomer Murders* and *The Bill*. The director was Toby Haynes, who had helmed *A Christmas Carol* in July/August and who aimed to exploit the danger in Moffat’s new story. “These are by far the darkest episodes of *Doctor Who* that I’ve directed,” Haynes told *Doctor Who Confidential*.

## Location, location, location

**S**couting for American locations began in September, with the aim being to choose venues that could not be replicated in the UK. Several sequences in the script were structured to be non-location specific, allowing them to incorporate impressive or iconic landmarks. Because of the NASA setting, Florida venues were initially considered, but dismissed for not being distinctive enough. South Dakota’s Mount Rushmore – the location of the vast Presidential sculptures – was also considered. Working alongside Marshall Moore – the director of the Utah Film Commission – the BBC teams realised that Utah and Arizona afforded some photogenic vistas for the limited shoot. Due to union regulations, only a minimal crew from Cardiff would make the journey – most of the 30 personnel required were hired locally.





Pre-production

**Left:**  
Canton  
takes a trip  
in the TARDIS.

As titles for the two episodes, Moffat had initially considered *The Year of the Moon* – a title which nobody was happy with – and then *Look Behind You*. These changed on Sunday 3 October when his son told him, “I think we can do better, Daddy... We need clever. Not cheesy.”

Of the cast, guest-starring as Canton Delaware was Mark Sheppard, an English actor who had worked extensively on American series such as *Soldier of Fortune Inc*, *24*, *Battlestar Galactica*, *Warehouse 13* and *Supernatural*; casting director Andy Pryor had noted Sheppard years earlier in *Fire*, a 1993 episode of *The X-Files*. Sheppard had watched *Doctor Who* since childhood in the late 1960s and was keen to appear in it, and had a gap between episodes of *Supernatural*. Since many of these roles were of a villainous nature, Steven Moffat was pleased that audience perception might make Canton’s loyalties ambiguous. When it was suggested that Sheppard should wear aged make-up to play his older self in the 2011 sequences, the actor instead suggested casting his father, William Morgan Sheppard. The older Sheppard – an English actor – had

moved to America in the 1980s to work on series like *SeaQuest DSV* and *Gargoyles*. The Sheppards had previously played different incarnations of the same character before on series like *NCIS*, and Haynes knew Sheppard Senior’s work from films such as *The Prestige*.

Playing Richard Nixon was Boston-born actor Stuart Milligan, who had worked in the UK since the 1970s, best known for his role as Adam Klaus in *Jonathan Creek*. He had voiced Colonel Stark in the animated *Doctor Who* episode *Dreamland* (2009), featured on the *Doctor Who* audio story *The Reaping* released by Big Finish in 2006, and also provided some uncredited voice-overs on *Warriors of Kudlak* for *The Sarah Jane Adventures*. Of the other cast members, Canadian actor Kerry Shale played Doctor Renfrew. Based in the UK since the late 1970s, Shale was particularly known for his radio and tape career as a voice artiste.

### Connections: Brave heart

▶ When the Doctor says, “Brave heart, Canton,” he is echoing the phrase, “Brave heart, Tegan,” which he said to his companion Tegan Jovanka in *Earthshock* [1982 – see Volume 35], *Enlightenment* [1983 – see Volume 37], *The Awakening* [1984 – see Volume 38] and *Warriors of the Deep* [1984 – see Volume 38].







**Above:** River is invited to the Doctor's death.

Playing the main Silent was six-foot-seven-inch-tall Dutch actor and stuntman Marnix Van Den Broeke, who had portrayed Death in the television adaptations of Terry Pratchett's Discworld novels. Ricky Fearon – who played the tramp – had appeared in the *Torchwood* episode *To the Last Man* (2008). Mark Griffin (Phil) had been one of the *Gladiators* (alias Trojan), while Sydney Wade – the little girl – had been born in 2001 and appeared previously in productions such as *The Royal* and *The Damned United* as well as playing Alex Kingston's daughter in *Marchlands* made in summer 2010.

Matt Smith had topless reference photographs taken of him at 12.15pm on Monday 4 October during recording at Upper Boat; these would be used for Matilda's painting of the Doctor created by Katie Pickwood, daughter of production designer Michael Pickwood. The readthrough scripts were issued on Wednesday 6 October. The Block Two readthrough was held at 10am on Friday 8 October in the Upper Boat meeting room. Alex Kingston was to return for the first time since completing work on the

2010 series in February; since then she had starred in ITV1's *Marchlands*. Before the readthrough started, Steven Moffat telephoned Kingston – who was unable to attend – to explain River's storylines for the whole series, and also to reveal her identity as the child of Amy and Rory. "I couldn't quite believe it and thought, 'That's fantastic!'" recalled Kingston on *Confidential*. By comparison, Moffat told Matt Smith almost nothing about the new storylines. The rest of the cast were curious to know about what the future held in store, and would obliquely discuss what they thought was going on during production; Kingston however kept her secrets.

## Script enthusiasm

**T**he readthrough script for *The Impossible Astronaut* had minimal changes before issue as a shooting script. The main alteration was the ultimately deleted scene at Stormcage where the governor remonstrated with River Song over her previous 15 escapes under his predecessor. "Oh, it was never 15 – unless you're counting holidays and hair appointments..." said River as she opened a cupboard on the cell wall and pulled out an impossibly long clothes rail of dresses commenting, "Don't mind my wardrobe. Teensy bit bigger on the inside!" There were more changes later made to *Day of the Moon*; the opening sequence with Rory and Canton was set in Chicago's waterfront docklands and the final scene with the little girl was set in New York. The Doctor and his friends had been gathering information over two rather than three months between instalments. Still to be added were the Doctor's comparisons of the Silents to the Roman Empire, the Doctor describing the sensation of the



Silents being around, and much of a sub-plot about the Doctor's beard.

The cast was delighted with the scripts; Smith was amazed when he read the Doctor's death, telling *Entertainment Weekly*, "As with every actor in a long running series, I guess you go through a mixture of fear and intrigue. But then he came back really soon, so that was very exciting." He was also pleased that the Doctor briefly got to wear a Stetson, again demonstrating his lack of inhibitions. Karen Gillan was also pleased about the secrets that 'Pond' (as she liked to call her character) kept from the Doctor, and with Amy's chase across the desert; "I thought [Amy] was dead when I read that opening scene," she told *Doctor Who in America*. Following the readthrough, Gillan and Arthur Darvill recorded pick-up shots for the Christmas Special with Haynes, while Smith departed for London for the opening night of *Doctor Who Live* that evening.

On Sunday 10 October, BBC America announced its co-production of the first two episodes of the new series, with Smith, Gillan and Darvill travelling to shoot 'pivotal scenes' in America in mid-November, joined by Kingston. "The Doctor has visited every weird and wonderful planet you can imagine, so he was bound to get round to America eventually!" commented Steven Moffat.

Entitled *The Impossible Astronaut*, the shooting script for the first episode was issued on Monday 11,

with the second episode, as yet untitled but eventually to be called *Day of the Moon*, issued the following day. Pink coloured rewrites for *Day of the Moon* were also issued on Tuesday 12; these fundamentally removed a sub-plot about the Doctor's beard which ran through to his rescue from NASA, the main omission being a short TARDIS scene in which River shaved the hand-cuffed Doctor; the Doctor was now cleanshaven from earlier on, and uncuffed when collected by Nixon from NASA security.

The shooting script for *The Impossible Astronaut* opened 'in seventeenth-century England' where Charles was 'a bloated, red-faced bull of a man, ready for a

fight' and Matilda was 'a noblewoman, haughty but beautiful'. Rory and Amy were now living in a flat: 'their married home - pleasant, smallish, they've been here a little while.

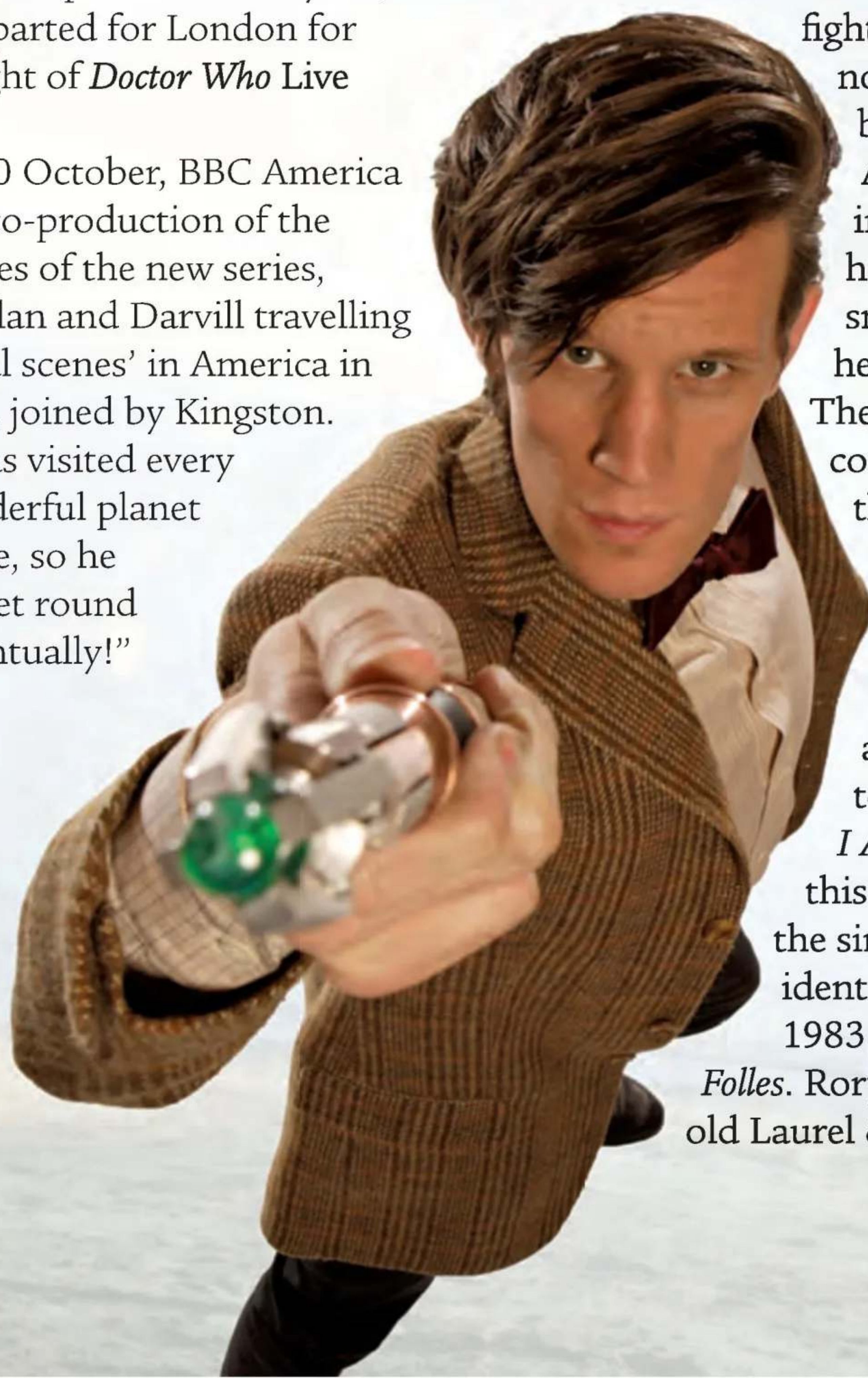
They're in the kitchen-come-living room.' For the deleted scene of the German commandant singing *If I Was a Rich Man*, the stage directions noted, 'Or any song we're able to clear - *I Am What I Am* would be funny'; this alternative stating the singer's homosexual identity came from the 1983 musical *La Cage aux Folles*. Rory was watching 'an old Laurel & Hardy... a big party

### Connections: Heavy metal

▶ The Doctor deduces that the cell at Area 51 is made from dwarf star: "The densest material in the universe." Dwarf star alloy had been used to contain time-sensitive beings in *Warriors' Gate* [1981 - see Volume 33].



**Left:**  
Armed with the sonic.





## Connections: Sink or swim

► River Song survives her fall from the rooftop by diving into the TARDIS' swimming pool. The TARDIS pool was first seen in *The Invasion of Time* [1978 - see Volume 28] and was referred to in *Paradise Towers* [1987 - see Volume 43] and

*The Eleventh Hour* [2010 - see Volume 63].



scene' when the Doctor appeared and originally it was a truck which dropped Amy and Rory off on the desert road where River Song was 'dressed for America in a sexy cowboy outfit... vortex manipulator on wrist'.

The first glimpse of a Silent described it as 'a thin figure, bulbous-headed'. Later on the script indicated 'from the neck down it's perfectly humanoid, even wearing a simple dark suit and tie, like all the men who work

here... but above the collar and tie... it's Munch's *The Scream*. A swelling balloon head of pink, stretched flesh, those staring dot eyes, that round aching mouth, that silent scream.' When the alien spoke to Amy, the script noted 'the creature has no functioning mouth, no way it could be speaking. The calm, melodious voice seems to be echoing from all around.' In Canton Everett Delaware III's first appearance, the stage directions noted 'he wears a white hat, and is clearly very old and frail' while his younger 1969 self was 'mid-thirties, shockingly good-looking and square-jawed. If James Bond were an American, this would be him,' using the comparison to Ian Fleming's famous British secret agent. The set referred to as the Lodger Spaceship was noted as being 'the same vast, empty space as we saw in *The Lodger*'. Originally when River Song descended the ladder and the Doctor told her to be careful, the archaeologist replied, "Oh, good thought, would never have occurred." After this, Canton remarked, "Sorry - did you say alien?"

In the shooting script for the second part of the story, Doctor Renfrew was described as 'an old man in a suit, a southern

gentleman with a bow tie' while at Area 51, Doctor Shepherd was a 'middle-aged army doctor'. At Graystark Hall, the stage directions noted that Amy used 'the lashed-up gizmo she used to communicate with the Doctor in *A Christmas Carol*' and that she glimpsed 'a thin-faced woman, wearing an eye patch'. Originally when Amy was cornered by Canton and his men in the desert, she saw three Silents watching her; Canton was then shown arriving at Area 51 in a black car. The scene in which Canton captured Rory was set in an industrial docklands area near Golden Gate Bridge in San Francisco, opening with a truck swerving as a filthy, bedraggled figure hauled itself out of a manhole and urged the dockside workers: "Everybody run, just go, just run now!" The workers looked at Rory as if he were mad as Canton and his men arrived in some black cars, with a loudspeaker voice blaring, "Everybody, please vacate the area, this man is armed and dangerous. I repeat, please vacate the area this man is armed and dangerous." At the end of the face-off between Canton and Rory, Rory ran with the men in pursuit; the manhole cover was then put back in position by something unseen beneath the road while a gunshot was heard.

## Right:

An alien encounter Amy will never remember.





Originally, the Doctor remained bearded for much of the instalment. After the Doctor explained to Canton how he had planted the idea of straightening his bow tie in his head, he asked, “What’s this?” when River appeared next to him with a towel, an open razor and a bowl. “Your razor, darling. For your beard,” explained River. “Keeping the beard,” replied the Doctor, “beards are cool,” to which River’s eyes flashed dangerously. In this version, the Doctor remained handcuffed after being released from NASA by Nixon and Rory. There was then a short scene in the TARDIS of the cuffed Doctor attempting to operate his ship. “River, could you uncuff me now?” asked the Time Lord. “Hold still, sweetie...” smiled River as she flourished the razor, “we’re going to be just fine...” Consequently, the Doctor was clean-shaven again when he briefed Nixon in the White House, but still cuffed. “Does my chin look enormous now?” he asked the President. “It looks the same size,” assured Nixon, saying that he needed more information. “I don’t have any more than this!” insisted the Doctor, adding, “Look at my chin, it’s like an elbow – she shaved it wrong.”

## Complex chronology

**W**hen River indicated that she had heard from Canton, the Doctor headed for the TARDIS and asked, “River, can you uncuff me now?” “Oh, we’ll see how it goes,” replied River. The conversation between the Doctor and River about the TARDIS blue envelope was not in this version of the script, and neither was the Doctor’s ruminations that the little girl was going to find them.

During the montage showing the Silents’ defeat, there was a shot of people advancing on two Silents on a rooftop, and



**Above:**  
“Beards  
are cool.”

a wounded Silent at the mercy of some dock workers. In the original script, after Shepherd had left the cell, Canton aimed Amy’s mobile phone at the Silent. “Is that how you will do it?” asked the creature. “Do what?” asked Canton. “What you should have done from the start,” replied the Silent. “Which is?” asked the agent. “You are so weak. We have driven your lives since your lives began,” said the alien. The final scene with the child regenerating was set in Chicago in this version.

The complex chronology of the serial began with the Doctor’s escapades in seventeenth-century England and Germany during the Second World War. Amy and Rory – in 2011 – had not seen the Doctor in two months, and were instructed to meet the Doctor at 16.30 MDT (Mountain Daylight Time) on 22 April 2011 (the day before transmission of *The Impossible Astronaut*). The younger Doctor piloted the TARDIS to Washington DC on 8 May 1969 where President Nixon had received mysterious phone calls for two weeks. *Day of the Moon* was then set ‘three months later’ in July 1969. The Doctor’s plans were set in motion on Wednesday 16 July – the day that Apollo 11 blasted off – and the Silents were defeated when Neil Armstrong stepped onto the lunar surface at 10.39pm EDT (Eastern Daylight Time) on Sunday 20 July. The final scene was set ‘six months later’, suggesting January 1970. ■





# Production

**Above:**  
Welcome to  
the Oval Office.

**R**ecording on Block Two began on Wednesday 13 October with a standard 8am to 7pm working day; trailing production for the week was *The Rebel Flesh/The Almost People* [2011 see Volume 67] director Julian Simpson. Recording began at Tredegar House in Newport which had been used by the *Doctor Who* team since *The Christmas Invasion* [2005 – see Volume 51] in July 2005, most recently as the Naismith residence in *The End of Time* [2009/10 – see Volume 62]. The interior of the seventeenth-century building offered the chamber where the Doctor was caught with Matilda. Following this, in the afternoon the team recorded the scenes set in Amy and Rory's

flat (17 Twigworth Road, Leadworth, Gloucestershire according to the Doctor's letter) on Avondale Crescent in the Grangetown area of Cardiff; a greenscreen was used for the couple's television so that the Doctor's archival appearance could be inserted in post-production and the set was dressed with references to all the episodes since *The Eleventh Hour*.

Alex Kingston and Mark Sheppard joined Smith, Gillan and Darvill for recording at Upper Boat Studios on Thursday 14 October. Kingston commented, at the American launch, of the joking on set: "These two boys treat Karen so badly. They are like the two older brothers." Two flashback scenes from *Day of the Moon* were recorded on the standing TARDIS set,



covering the nanorecorders being placed in the character's hands and the search for a Floridan children's home; assistant director Michael Curtis stood in as the Silent hologram to give an eyeline for the TARDIS crew. Steven Moffat and some guests visited the set during recording.

Day 3 – Friday 15 – saw the team start work at the rear of the studios near the design office, recording the marshland scene of the Doctor's party gazing at Apollo 11... a greenscreen onto which Cape Canaveral would be added. The cast returned to the TARDIS for more scenes from *Day of the Moon* discussing the fact that nobody could remember the aliens and travelling to collect River from her rooftop dive. Costume and make-up changes were scheduled around these scenes, notably for the addition and removal of the Doctor's beard, of which Smith told BBC America, "I loved the beard. I want the beard back. I thought it was cool." After completing shots for the previous day's scenes, it was onto *The Impossible Astronaut's* TARDIS scenes, with Canton coming aboard and the Doctor making his ship invisible. *Doctor Who Confidential* was on set, as were guests of Karen Gillan.

## Silent masks

**N**either Smith nor Darvill were required on Monday 18, when location work was scheduled from 11am to 1pm. First of all, Canton's photograph of Amy's arm covered in tally marks was taken at the unit base of Caspian Point. The Washington bar scenes were recorded at Le Monde on St Mary Street, Cardiff through to shortly before 4pm. This saw the first appearance of a Silent, with Rob Mayor and Bethan Harris of Millennium FX

supervising the use of the prosthetic head, and choreographer Ailsa Berk present to develop its alien movements. The Silent masks had been designed by Neill Gorton – head of Millennium FX – based on *The Scream*; these headpieces left their wearers effectively blind, meaning that they had to be guided around the set, with a Millennium technician operating the pumps to make the creature's brain move. Two versions of the masks were made, one with the jaw shut and one with it extended, while the handpieces were inspired by the paws of the aye-aye lemur of Madagascar. Next, the team moved to the Glamorgan Building of the Cardiff Civic Centre on King Edward VII Avenue. This venue had featured frequently from *Boom Town* [2005 – see Volume 50] to *Victory of the Daleks* [2010 – see Volume 63], and now offered a corridor suitable for the White House interior and specifically the dialogue between Amy and Phil outside the ladies' toilets; an insert shot for the proposed BBC Interactive Prequel was also recorded. The day's final location was the building work at Cadogan House on West Bute Street in Cardiff Bay. Here, the stunt of River's leap from a New York skyscraper was recorded on location to give a more realistic outdoor

**Below:**  
The Doctor and his team get to work.







**Above:** River Song's fall is recorded against a greenscreen.

feel; a giant greenscreen was erected so that the Manhattan skyline could be added later. *Doctor Who Confidential* was present to chat to Mark Sheppard and watch stunt arranger Crispin Layfield setting up the stunt. While Alex Kingston simply fell out of shot onto crash mats, the main fall was undertaken by stunt performer Jo McLaren who dropped from the open-sided building onto a pile of cardboard boxes several feet below.

On Tuesday 19 October, *Radio Times* featured a short interview with Matt Smith to promote his appearance as the Doctor in the following week's broadcast of *Death of the Doctor* in *The Sarah Jane Adventures*. Recording for the day took place at Eddie's Diner, an American 1950s-style venue on Cardiff's Mermaid Quay; between 10am and 9pm, all the diner sequences were recorded. Only the four main characters were required for recording on the TARDIS set from 9am to 8pm on Wednesday 20, covering the big character scenes for *The Impossible Astronaut*. *Doctor Who Confidential* recorded interviews with Toby Haynes and outgoing producer Sanne Wohlenberg, while other set visitors were guests of Steven Moffat.

The same cast was back at Upper Boat from 8am to 7pm on Thursday 21. *Day*

*of the Moon*'s conclusion with discussion about Amy's pregnancy was recorded first, and over lunch Gillan performed a photocall with baby William Morris in the meeting room. Following costume changes, the remaining TARDIS scenes for *The Impossible Astronaut* were recorded, covering the crew reading up on Canton and the invisible landing in the Oval Office. Steven Moffat tweeted, 'Spending the day with the Doctor in the TARDIS, cos - well cos my heating's broken down.' By now, two sets of revisions had been made to *Day of the Moon*. Yellow rewrites covered the confrontation between the Doctor and the Silents in the spacecraft, while blue rewrites altered Amy and Canton's arrival at Graystark Hall, Amy in the dormitory, and fleshing out of the Doctor's defeat of the Silents with an expanded action sequence.

Friday 22 October - an extended day running from 8am to 8pm - was the first major use of the Silents. The main Silent was played by Marnix Van Den Broeke; he and his colleagues were coached by Ailsa Berk while Richard Martin, Becca Smith and Bethan Harris of Millennium

**Right:** Putting the final touches to a Silent mask.







supervised the prosthetics. “Oh man – great monster!” said Smith before he proceeded to tease his co-star by noting that the Silents “remind me of a 2009 Karen Gillan”. The *Confidential* team was present, as were BBC Worldwide guests, plus several of the main cast’s agents. Recording took place in Studio 5 on the spaceship set from *The Lodger* which had been redressed to look more scary. Recorded first were scenes of Rory and River triggering the alarms in *The Impossible Astronaut*, after which Crispin Layfield arranged action sequences for the conclusion of *Day of the Moon*. The same day it was also announced that Smith, Gillan and Darvill would switch on Cardiff’s Christmas lights on Wednesday 10 November, a task previously accorded to David Tennant and Billie Piper in November 2005. “It’s a real honour, because the city has become like a second home,” said Smith.

*Dr Who’s a pretty boy then?* asked *The Sun* on Saturday 23, reporting comments

from Matt Smith about his portrayal of the Doctor being inspired by his admiration of comedy actor Peter Sellers. In Cardiff, the *Confidential* crew was present again for the Saturday recording from 8am to 6pm with Smith and Kingston required at Entrance 4 and a stairwell on Level 6 of the Millennium Stadium underground car park. This venue had been used on numerous occasions since *Dalek* [2005 – see Volume 49] in 2004, and now reprised its appearance as the Stormcage facility from *The Pandorica Opens/The Big Bang*. River’s return to her cell was recorded first, followed by her escape. The team then moved to Level 6 of the stadium to record River being pursued up a stairwell by the men in black, with greenscreens in position for the later addition of the New York skyline.

## Night shooting

**I**t had now been decided that two scenes set in San Francisco’s dockland would be reworked and not recorded as planned on Sunday 7 November; the attack on the Silents was swapped to Area 51, while Rory’s capture by Canton would be recorded in America. Of the regulars, only Karen Gillan was needed on Tuesday 26 October. Recording was scheduled for 10.30am to 9.30pm, starting at the Coal Exchange in Mount Stuart Square, Cardiff which had been used in July for work on *A Christmas Carol*. Inside, Amy’s encounter with a Silent and Joy’s demise were recorded with Nancy Baldwin falling onto a crash mat as her

## Production

### Connections: Cheers!

► The Doctor finds wine something of a disappointment, to such an extent that he spits it out. However, he had drunk wine in previous adventures, including *The Romans* [1965 – see Volume 4], *Day of the Daleks* [1972 – see Volume 17], *The Brain of Morbius* [1976 – see Volume 24] and *The Lodger* [2010 – see Volume 65].



**Left:**  
The Doctor sips his soda.



## Connections: Face hair

► The Doctor has previously sported a beard when prematurely aged in *The Leisure Hive* [1980 – see Volume 32] while dialogue in the minisode *Time Crash* (2007) suggested that the Doctor shaved, and a shaving mirror featured in the old TARDIS control room seen from *The Masque of Mandragora* [1976 – see Volume 25] to *The Robots of Death* [1977 – see Volume 26].



## Below:

Poor Doctor Renfrew is unknowingly under the control of the Silence.

character perished, backed by a greenscreen for effects insertion. In the afternoon, a test with the replica NASA spacesuit hired from a company in Los Angeles was conducted at the Caspian Point unit base. Following this, a night shoot was staged on Crockherbtown Lane adjacent to Greyfriars Road, previously seen in *Partners in Crime* [2008 – see Volume 57]; with a yellow cab furnished from TLO Film Services, this became the New York alleyway where the little girl started to regenerate. This was the first day that Sydney Wade worked with the BBC

team; being a minor, her working hours were carefully monitored.

On Wednesday 27, BBC Worldwide recorded interview material with executives Piers Wenger and Beth Willis on the TARDIS set from 1pm to 2pm,

after which Matt Smith joined producer/director Annabella Hurst-Brown for an ident shoot from 2.30pm to 5.30pm; this comprised pieces to camera for international territories (eg “Hello New Zealand. Join me, Matt Smith, for a brand-new season of *Doctor Who* right here on Prime!”). Meanwhile, the abandoned (and apparently haunted) Troy House at Mitchel Troy in Monmouth was used for a series of night shoots. The former school and convent dating back to 1680 was then awaiting redevelopment as apartments, and was ideal for Graystark Hall. Only Gillan and Marnix were required for the shoot from 5.20pm to 3.40am, with cast and crew warned to remain within designated areas of the disused property. Recording began with Amy being spooked in the dormitory, followed by the scene in the child’s bedroom (featuring the photograph of Gillan with the baby). Rain machines and flashing lights simulated the storm.

Kerry Shale joined the regulars at Troy House for a similarly scheduled night shoot on Thursday 28 October. Close-ups of the







little girl were recorded first, along with the Doctor's party breaking into the bedroom. Karen Gillan's part of Amy's encounter with the Eye Patch Lady was also recorded.

The third night at Troy House – Friday 29 – required only Gillan of the regular cast. *Confidential's* crew was present to chat to her about the desolate location (where the actress had been briefly scared when the crew flew a fake bat constructed from a pair of gloves above her head) and also spoke to Kerry Shale. Canton and Amy meeting Renfrew and climbing the stairs was recorded, after which Canton shot a Silent in Renfrew's office, with armourer Faujja Singh supervising Sheppard's use of the firearm. After this, Amy's exploration of the upper corridor was completed from the previous night.

All four regulars were back for the Saturday night shoot at Mitchel Troy from 4.20pm to 12.25am. Further dormitory material of the Silents hanging from the ceiling was recorded, along with the completion of the bedroom scenes. After this, a B camera unit recorded plate shots of the empty dormitory while the Doctor met a Silent in Renfrew's office. Pick-up shots of Amy on the staircase were taken before the crew recorded Graystark Hall's exterior, now the building was dressed

with an entrance gate and Floridan palm trees. Canton's black Cadillac was provided by Mark Roe, who doubled for Sheppard in driving shots alongside third assistant director Heddi-Joy Taylor-Welch who stood in for Gillan. Travelling back to London once his scenes were finished, Smith attended Elton John's AIDS Foundation Charity Winter Ball at the Grey Goose Maison de Mode.

## Script rewrites

**O**n Monday 1 November, BBC Worldwide announced the launch of the *Doctor Who* Experience in February 2011. Meanwhile, pink rewrites for *The Impossible Astronaut* covered minor changes to Amy spotting a Silent in the Oval Office and the TARDIS' arrival at the warehouse, while larger reworkings included the addition of River and Amy's time paradox dialogue, Canton's discussion with Amy about the Doctor, and River descending into the tunnel. Green and orange revisions had been made to *Day of the Moon*; green changes inserted Rory and the Doctor discussing the former's 2,000-year wait for Amy, while the exo-skeleton examination was expanded in orange changes.

Work resumed at another frequent series venue – Johnsey Estates at Mamhilad Park Industrial Estate South as used in August for *A Christmas Carol*. All four regulars were present, along with the *Confidential* team who covered the day's recording from 1pm to 11.40pm. The cliffhanger of Amy shooting at the astronaut was recorded first, followed by the flashback of the team escaping recounted

Production

**Left:**  
Trapped  
in a creepy  
orphanage.

## Connections: Founding friends

▶ The Doctor claims that two of three of America's Founding Fathers – Thomas Jefferson, John Adams and Alexander Hamilton – had fancied him, suggesting previous visits to America in the eighteenth or nineteenth centuries.





## Right:

Recording Matt Smith's scenes in Area 51.

in *Day of the Moon*. Moving to the office room, the Doctor revealing their location was recorded, along with the astronaut watching the new arrivals; once more, Faujja Singh ensured that handguns were fired in safety.

Gillan was excused the Johnsey Estates shoot from noon to 10.40pm on Tuesday 2 since the warehouse scenes covered the Doctor and River's spacesuit examination and the Doctor assuring Rory of Amy's rescue. A B-camera also recorded the team's point-of-view shot of the roadsign for Jefferson Street, Adams Street and Hamilton Avenue. That evening, Gillan was named as the Ultimate UK TV actress at the *Cosmopolitan* Ultimate Woman of the Year Awards held at Banqueting House in Whitehall, London.

## Area 51

**B**ack from London, Gillan rejoined her colleagues for the next Mamhilad Park shoot from 11am to 9.40pm. In the surgical table area, the TARDIS team was again watched by the astronaut, along with River forgetting about the Silents and the team hearing a child's voice prior to the cliffhanger. The final Johnsey Estates day – Thursday 4 – saw recording from 10am to 8.40pm with *Confidential* present to record interviews with Piers Wenger and Beth Willis. First came elements of Canton's pursuit of River through the office block, followed by the Doctor leading the POW escape along the tunnel and the unused scene in the POW hut; one of the Nazi soldier supporting artists, Pete Symonds, had military experience and drilled his colleagues. After a costume and make-up change for Smith, the night concluded with pick-ups of the astronaut stalking the TARDIS team through the warehouse and *Day of the Moon*'s flashback escape.



*I want to embrace the madness* was James Rampton's interview with Smith from *The Daily Telegraph* on Friday 5 November. Gillan was only required for a costume fitting at Upper Boat on Friday 5, meaning that Smith was the sole regular cast member recording in a disused building at MOD St Athan at Barry from 9am to 5.40pm that day; the military site had been used since *The Empty Child*/*The Doctor Dances* [2005 – see Volume 50] was recorded there in January 2005. All the Area 51 scenes were recorded, starting with Nixon emerging from the Doctor's cell. This was Stuart Milligan's first day on set, with Neill Gorton and Becca Smith of Millennium FX present to apply the prosthetics to transform him into the notorious Commander-in-Chief as witnessed by *Confidential*; Milligan was equipped with cheek pieces and a false nose to resemble the President, and had spent a week getting used to Nixon's false teeth. It had also been planned to record on the small Apollo 11 Command Module set, but much of this was deferred. That night, *Doctor Who* was in the news again because of an ambiguous question on Channel 4's prize quiz show *The Million Pound Drop Live*



where contestants Johnny and Dee had been asked which actor – Sylvester McCoy, Paul McGann, Christopher Eccleston or David Tennant – had played the Doctor for the longest time.

On Saturday 6, America saw the publication of Brian Truitt's interview with Smith in *USA Today* under the title *Smith of 'Doctor Who' fame looks forward to US jaunt*. This promoted the launch of the new DVD and Blu-ray box set of *The Complete Fifth Series* in the US. Recording resumed on Sunday 7 with the team initially out on location from 8am. The Doctor's rescue from NASA's security team by Nixon and Rory was recorded at the main building of Cardiff University in Park Place. The team then returned to Upper Boat where work through to 7pm covered the climactic sequence on Studio 5's *The Lodger* spaceship set. Stunt arranger Tom Lucy supervised all the action material, with guests for the shoot including Gillan's boyfriend, photographer Patrick Green.

Smith and Gillan travelled to London on Sunday night after recording had concluded and were not present for work on Monday 8 November. Kingston

and Darvill began the day recording River and Rory's Silent encounter in the tunnels in Studio 5. The team then moved to Studio 6 where a replica Oval Office had been constructed (carefully researched to take into account the different décor employed by each President), and finished off by chargehand Scott Fisher and his team of four plasterers. The Presidential staff's viewing of the Moon landing was recorded first, followed by solo scenes featuring Nixon and his conversation with Canton prior to the Doctor's arrival; at one stage it was planned to engage a supporting artist who resembled Henry Kissinger, the German-born Secretary of State for the Nixon administration. Meanwhile, a B-camera picked-up shots of the TARDIS Silent hologram and the Silents falling on the spaceship set.

Monday 8 November was a major publicity day to launch *Doctor Who: The Complete Fifth Series* – as Matt Smith's debut season was billed – on DVD and Blu-ray from 2|entertain and also the Silva Screen double-CD music soundtrack: *Doctor Who – Series 5*. The day started with Smith and Gillan speaking to Adrian Chiles and Christine Bleakley on ITV1's *Daybreak* live from London Studios from around 8.05am to 8.30am. Following telephone interviews with Australian journalists to promote *A Christmas Carol*, the duo then visited BBC Radio and were heard live on Fearne Cotton's Radio 1 show after 10am, followed by a pre-recorded chat for Radio 2's *Steve Wright in the Afternoon*. Smith then performed a signing at HMV's Oxford Street branch; the store issued 300

### Connections: Roman Rory

▶ The Doctor and Rory both recall being around at the time when the Roman Empire fell. In Rory's case, this is reference to his tenure as 'the Last Centurion' in *The Pandorica Opens/The Big Bang* [2010 – see Volume 66]; the Doctor greets Rory as 'Rory the Roman'.



### Left:

Amy seems to have forgotten something...





## Connections: In sync

► The Doctor and River compare notes to see where they are in each other's timelines. They make reference to an unseen adventure on Easter Island, in the South Pacific, where River claims the Doctor was worshipped, implying a similarity between

the Doctor and the statues found on the island.



wristbands from 9am, with around 50 people having camped overnight outside the retailer to ensure their place in the queue for the signing from 1pm to 3pm, at which point two Cybermen visited the store.

Returning to Cardiff, Smith and Gillan rejoined production in Studio 6 the next day with recording from 8am to 7pm. *Confidential* was on set to shadow Toby Haynes, the subject of its *A Day in the Life* feature for the début edition of the new series. Most of *The*

*Impossible Astronaut* scenes in the Oval Office were recorded, with Crispin Layfield supervising the moves as Canton grabbed the Doctor. Also recorded in Studio 2 was the greenscreen material of the fez-wearing Doctor for insertion into the Laurel and Hardy film; this was performed while a sheet of glass was set up in the Oval Office for the Doctor walking into the invisible TARDIS. A *Children in Need* crew was also present helmed by director Matthew Pitts-Tucker working with Annabella Hurst-Brown. Smith and Gillan met two young fans who were to be featured in the telethon; nine-year-old Joseph Kerrison had been diagnosed with meningitis B in January 2004 and had been looked after and helped by his 13-year-old brother Brandon. The youngsters were amazed to find Smith and Gillan waiting for them on the TARDIS set to have tea with them. The series' stars recorded inserts encouraging viewers to donate, while Smith was also given a miniature camera to record on the Oval Office set for the *Confidential* team, and Stuart Milligan delivered an 'in-character' greeting for the BBC Three

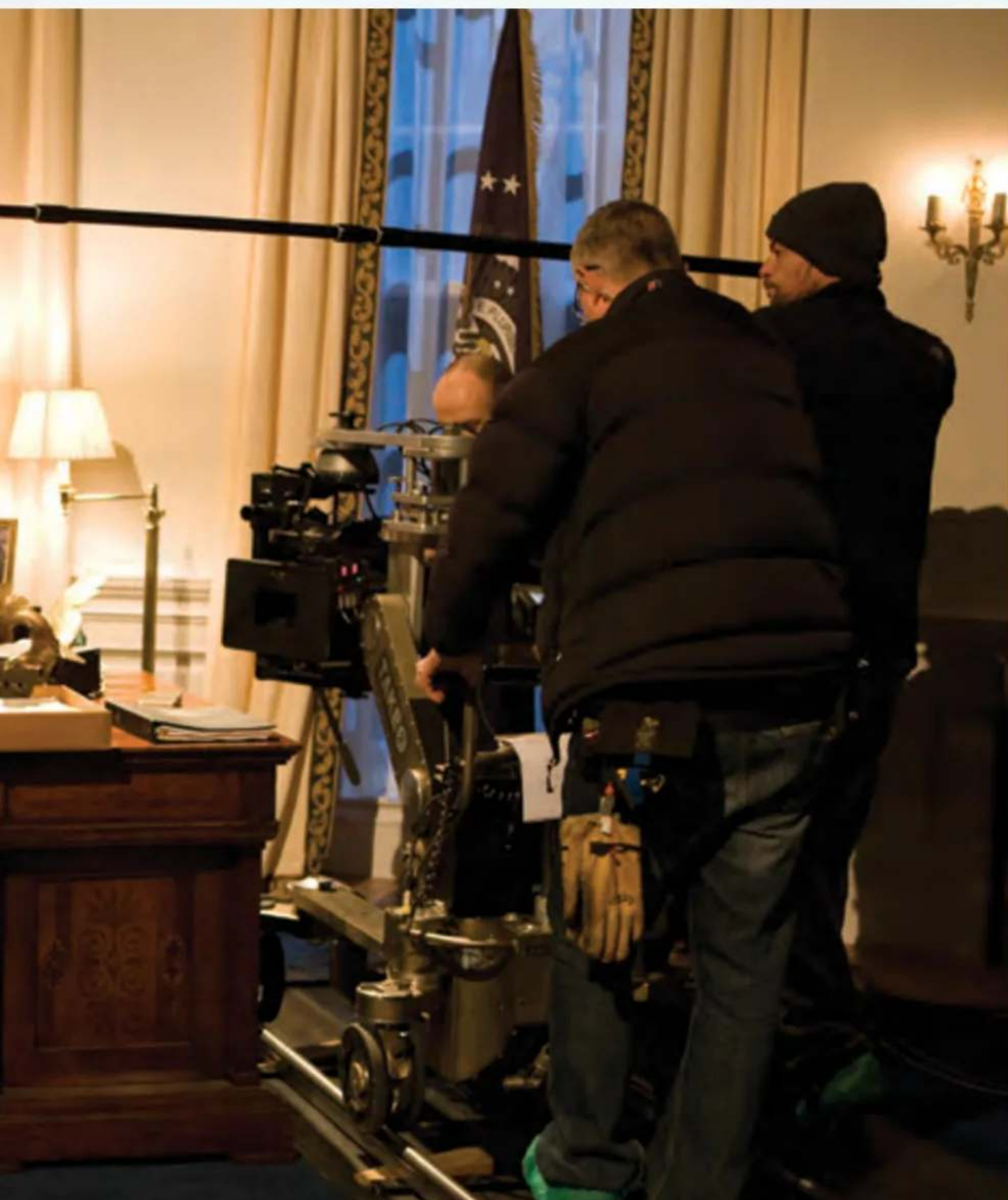


team. The Steve Wright interview was broadcast shortly after 4.30pm, along with an extract from *Victory of the Daleks* from the new DVD set.

## The oval office

**W**ork on Wednesday 10 again began on the Oval Office, with a set visit from brand manager Ian Grutchfield and BBC producer Caroline Roberts-Cherry. The scenes of the Doctor getting things organised were completed, with the TARDIS crew then departing, after which the B-camera did a pick-up shot of Canton entering the ship. Smith, Gillan and Darvill then headed for the Cardiff Civic Centre on King Edward VII Avenue in Cardiff to turn on the Christmas lights at 7.40pm. BBC Wales newsreader Jason Mohammad – who had appeared in various episodes of *Doctor Who* since *The*





*Christmas Invasion* [2005 – see Volume 51] – introduced the trio to the eager crowd which counted down the final seconds to the switch on; the event was covered next day by *BBC News*, the *Daily Mail* and the *South Wales Echo*. Meanwhile in Utah, the Governor's Office of Economic Development confirmed shooting on *Doctor Who* from Wednesday 17 to Friday 19 November.

Recording on Thursday 11 November – Remembrance Day – ran from 8am to 8pm.

A BBC Worldwide photoshoot was scheduled for Smith, Gillan and Darvill for an hour during the morning while Oval Office scenes were completed; the Doctor's farewell to Nixon was recorded, followed by the Doctor's advice on recording all that was said. *Confidential* was again present, covering the scenes in the Doctor's cell in Studio 6 which began with the injured Silent while the photoshoot was underway.

Smith recorded the Command Module scenes in Studio 2 with a B-camera unit and chatted to *Confidential* about the set before rejoining the main unit. The Doctor and his friends were reunited in his dwarf star alloy cell, while in Studio 2 shots of Silents were recorded against green screen for insertion into other scenes. Two other camera crews were also present; Ben Freedman of the BBC College of Production was at work, while the BBC Interactive team was recording its Prequel scene with Stuart Milligan on the vacated Oval Office set.

The final day of BBC Wales production on Block Two was Day 25 – Friday 12 November – which ran from 8.30am to 6.30pm with *Confidential* recording *A Day in the Life* of director of photography Stephan Pehrsson. The shoot was mainly devoted to pick-up shots, starting with a replica of the manhole into which River and Rory descended in the warehouse which had been built in Studio 2. At the start of the day, Smith was busy having a life cast taken by Neill Gorton for the Doctor/Ganger prosthetic needed on Block Three, so in shots of the gang escaping from the warehouse he was doubled by Andy Jones. From 11am to 1.15pm, the regular cast went to the readthrough of *The Rebel Flesh/The Almost People* in the meeting room; meanwhile, the Cadillac used on location was employed in studio for the close-ups of Canton being taken to the White House; a rotating armature with a street light simulated motion through the fake rainstorm. After the readthrough, close-ups of Canton and Amy arriving at Graystark Hall were recorded in a blacked-out section of the Upper Boat car park.

**Left:**  
Filming on the  
Oval Office set.

### Connections: Retro adventures



▶ The Doctor's exclamation of "space - 1969!" is a reference to Gerry Anderson's science-fiction TV series *Space: 1999* which had been made between 1975 and 1977.



Meanwhile, work with a B-camera team in the greenscreen area covered close-ups of the little girl's face for insertion into the astronaut's helmet, and also of wirework with Alex Kingston and her stunt double Jo McLaren for River's skyscraper fall. A plate shot of the TARDIS interior was captured for the ship's invisible appearance in the Doctor's cell, along with close-ups of the TARDIS monitors.

Toby Haynes, Stephan Pehrsson, Marcus Wilson and brand manager Edward Russell flew out to the USA on Saturday 13 November to perform an advance recce of the Utah locations; acting as line producer for the American team was David Mason. A three-man *Confidential* crew also crossed the Atlantic to cover the shoot. One of the main venues selected for production was Monument Valley. "We wanted to find a location that said 'America' like nowhere else," Haynes explained on *Confidential*; the site could not be mistaken for a locale such as Spain or Morocco, and special permission to record there was obtained from the Navajo nation. By now, the shoot was attracting press attention, such as the *Daily Star's* *Dr Who set to be Wooed by LA* on Sunday 14. During the US shoot, Matt

**Below:**  
The Doctor  
faces his death.



Smith was to appear on CBS's *The Late Late Show* hosted by Scots comedian Craig Ferguson, a great *Doctor Who* fan who often referenced the series; in preparation for Smith's visit, a Dalek appeared on the Monday 15 edition, and Smith flew out in advance of his colleagues.

## America

**K**aren Gillan and Arthur Darvill flew to Denver, Colorado by jumbo jet, and then continued to near Moab in Utah in a 19-seater plane, accompanied by the *Confidential* trio who recorded various travelogue elements. Alex Kingston, Mark Sheppard and William Morgan Sheppard plus *Doctor Who Magazine's* Benjamin Cook travelled out by similar means, arriving at the tiny Canyonlands Field airstrip on their journey via Moab to Monument Valley.

In Los Angeles, Smith recorded *The Late Late Show* at CBS Television City from 3.30pm, having met with Chris Hardwick beforehand to record an edition of his *Nerdist Podcast*. Smith was trailed by a BBC America crew making a special programme about *Doctor Who's* presence in the US. *The Late Late Show* went out on CBS later the same day. Consequently, Smith was the last to reach the unit's first base on Monument Valley, flying in by charter plane from LA to the nearest practical airstrip; landing at 11.30pm, he was still two hours from the hotel. In the afternoon, the *Confidential* team had caught up with David Mason and Marcus Wilson who were concerned about the arrival of the equipment trucks from Salt Lake City, Utah's capital since one of the trucks had sustained a flat tyre.

Recording with the American team began at 7.15am on Wednesday 17 November, running through to just after 5pm. Helicopter tracking shots of the yellow school bus on the desert road





through Utah's Valley of the Gods were recorded first; the bus was an addition by Haynes, the distinctive US icon replacing the scripted lorry. The first cast scene was Amy being pursued through the desert by Canton and his men in black, supervised by stunt co-ordinator Marcel Cozza. The cast was warned to be on guard against indigenous snakes and scorpions, and again the helicopter was used for shots of Amy's pursuit along with a 1976 Jeep CJ-7 and a 1977 Jeep Cherokee; the *Confidential* team caught up with Stephan Pehrsson, while Gillan was visited by her aunt and cousin – who lived in Utah – and her boyfriend Patrick was around on set. The crew was amazed to find that some *Doctor Who* fans had discovered the shoot's remote location before the unit even arrived and had been waiting since early morning. After lunch, Smith, Darvill and Kingston arrived to record the roadside meeting on US Route 163 – the only road into and out of Monument Valley; Consequently, recording was carefully scheduled with the Highway Authorities and the local police because of its closure for helicopter shots. A bright red 1959 Edsel Villager Station Wagon had been provided as the Doctor's vehicle, and Smith suggested that the Doctor could be found lying on the car as a change to his usual leaning posture. The Stetson was snatched from his head on cue by a hidden wire when shot from his head by River,

and BBC America also recorded a special trailer featuring the Doctor and Amy. The end of the day was frantic when the school bus got stuck in the mud, and the BBC crew became aware of the rapid change of lighting in Utah. The team moved on to Lake Powell Resort hotel in Page, Arizona which would leave them close to the next day's venue.

Back in the UK, Smith's comments on *The Late Late Show* formed a story from the *Daily Mirror* (*Being the Time Lord has made me more attractive to women*) while in Utah, the *Salt Lake Tribune* ran an interview with Smith ('*Doctor Who*' star talks about coming to Utah). Thursday 18 was the first of two shooting days at the National Park venue of Lone Rock Beach on the shores of Lake Powell, a reservoir at Page. The picnic and the deadly attack on the Doctor by the astronaut – played now by Marcel Cozza inside the waterproofed suit – was the focus for the day from 8.30am to just after 6pm, with the cast drinking blackcurrant cordial and grape juice in lieu of wine. Gillan was in some discomfort from all her running the previous day, and the team found that the temperatures at the lakeside went from one extreme to another.

## Funeral pyre

The BBC America team was present to chat to the cast and crew, catching up with Mark Sheppard, David Mason, Toby Haynes, Marcus Wilson, Stephan Pehrsson and Marcel Cozza. For the Doctor's death scene, Alex Kingston was concerned about firing a gun loaded with blanks (having never used a firearm before) while Gillan took the sequence very seriously, getting herself into Amy's frame of mind very deeply. Similarly, Kingston – knowing that River was Amy's daughter – felt that when the Doctor died,

## Production

**Left:** Amy is pursued by Canton and his men.





**Above:**  
What a lovely  
spot for  
a picnic!

River would want to hug her mother; this bemused Gillan, who didn't yet know of this plot twist. Again, sudden changes in light caught up with the crew, and elements of the Doctor's funeral pyre were deferred to the next day.

Crews from BBC America and *Confidential* were present for the final US shoot day of Friday 19 which began back at Lake Powell at 6.15am. The Doctor's funeral scene was the main focus of work and – because of the positioning of the sun – the shot of the burning boat (carefully fitted with propane burners) floating away were recorded first at sunrise looking east; cast and crew found this sequence very moving... and uncomfortable for Darvill, who waded out into the freezing water at 6.30am. Close-ups of the Doctor in the pyre were recorded on the shoreline with Smith surrounded by gas jets, and *Confidential* got to chat to William, Stephan and Marcus. The final shots at the lake were the reaction shots of the Doctor's

friends to his funeral, with the sun now in the west. The team then relocated to Glen Canyon Dam near Page – another location chosen specifically for its impressive scale, not normally seen in *Doctor Who*. This was the venue for the reworked scene of Canton cornering Rory at the docks. Recording wrapped on *Doctor Who*'s first major US location shoot at 4.45pm.

*The Sun* covered the shoot on Saturday 20 November with *Whomania hits the States*, and Chris Hardwick released his *Nerdist Podcast* interviewing Smith on Monday 22. Before returning to the UK, Gillan and Darvill spent a day with the *Confidential* team, travelling out to Monument Valley courtesy of Goulding's Lodge Tour and seeing landmarks such as the Ear of the World. The cast then reassembled in Cardiff to resume recording from Tuesday 23.

## Prequel teaser

**T**he final recording for *The Impossible Astronaut/Day of the Moon* took place on Thursday 27 January at the premises of Fillcare on Lanelay Road in Pontyclun; a second unit headed by Julian Simpson recorded the shot of the 'Eye Patch Lady' played by Frances Barber looking in on Amy.

The shooting script for the Prequel teaser was written by Steven Moffat and issued on Tuesday 9 November 2010. Running one minute 55 seconds, the Prequel opened with a burst of the standard *Doctor Who* title sequence, followed by an establishing shot of the White House (as in the episode) and staff in the corridor. In the Oval Office, Nixon received a telephone call from the little girl on his private line. "I'm telling you about the monsters. Please you must look behind you," said the child, to which the President replied, "Young lady, there are no monsters



in the Oval Office...” unaware that a Silent was standing behind him. It concluded with the message: ‘*Doctor Who* will return in *The Impossible Astronaut* – Easter 2011.’

A trailer and teaser campaign for the new series was developed by creative Tony Pipes of Red Bee Media, and drew upon the idea of people being unable to remember the Silents. Two versions of each trailer and teaser would be made, one with and one without a Silent, to make people question what they had seen

and create a buzz about the forthcoming episodes. Jason Thomson was the director of the teasers featuring the astronaut and a Silent, which were recorded at Park Royal Studios in West London on Thursday 10 March 2011. The first teasers featured the astronaut with its reflective visor, while the online teasers featured CCTV footage of Silents. An autumn series trailer of a skeletal hand with the sonic was also recorded, with post production undertaken at Envy. ■

## PRODUCTION

**Wed 13 Oct 10** Tredegar House, Newport (Chamber); Avondale Crescent, Grangetown (Amy + Rory’s Flat)

**Thu 14 Oct 10** Upper Boat Studios: Studios 1+2 – The TARDIS

**Fri 15 Oct 10** Upper Boat Studios: Rear of Studios; Marshland; Studios 1+2 – The TARDIS

**Mon 18 Oct 10** Le Monde, 60 St Mary Street, Cardiff (Washington Bar); Glamorgan Building, King Edward VII Avenue, Cathays Park, Cardiff (White House – Corridor); Cadogan House, West Bute Street, Cardiff Bay (Office Block – Floor Under Construction)

**Tue 19 Oct 10** Eddie’s Diner, Mermaid Quay, Cardiff Bay (Roadside Diner)

**Wed 20–Thu 21 Oct 10** Upper Boat Studios: Studios 1+2 – The TARDIS

**Fri 22 Oct 10** Upper Boat Studios: Studio 5 – *The Lodger Spaceship*

**Sat 23 Oct 10** Millennium Stadium Underground Car Park (Entrance 4), Westgate Street, Cardiff (Stormcage – Corridor/Cell); Millennium Stadium, Level 6 (Office Block – Stairwell)

**Tue 26 Oct 10** The Coal Exchange, Mount Stuart Square, Cardiff Bay (White House – Ladies Toilet); Crockherbtown Lane, Greyfriars Road, Cardiff

(New York Alleyway)

**Wed 27 Oct 10** Troy House, Mitchel Troy, Monmouth (Graystark Hall – Dormitory/Bedroom (Top Floor))

**Thu 28 Oct 10** Troy House (Graystark Hall – Bedroom (Top Floor)/Corridor (Top Floor))

**Fri 29 Oct 10** Troy House (Graystark Hall – Entrance Hallway/Stairwell/Doctor Renfrew’s Office/Corridor (Top Floor))

**Sat 30 Oct 10** Troy House (Graystark Hall – Dormitory/Bedroom (Top Floor)/Doctor Renfrew’s Office/Entrance Hallway/Stairwell)

**Mon 1 Nov 10** Johnsey Estates, Mamhilad Park Industrial Estate South, Pontypool (Main Warehouse (Upstairs/Room (Office)/nr Office))

**Tue 2 Nov 10** Johnsey Estates (Main Warehouse (Office))

**Wed 3 Nov 10** Johnsey Estates (Main Warehouse (Surgical Table/nr Office))

**Thu 4 Nov 10** Johnsey Estates (Office Block – Floor Under Construction (Upstairs); Earth Tunnel; POW Camp – Big Hut; Main Warehouse (nr Office))

**Fri 5 Nov 10** Area behind Unit 878, Picketson Site, MOD St Athan, St Athan, Barry (Area 51 Hangar)

**Sun 7 Nov 10** Cardiff University Main

Building, Park Place, Cardiff (NASA Office); Upper Boat Studios: Studio 5 – The Lodger Spaceship

**Mon 8 Nov 10** Upper Boat Studios: Studios 1+2 – Tunnels/The TARDIS; Studio 6 – Oval Office; Studio 5 – The Lodger Spaceship

**Tue 9 Nov 10** Upper Boat Studios: Studio 6 – Oval Office/Greenscreen

**Wed 10 Nov 10** Upper Boat Studios: Studio 6 – Oval Office; Studio 1 – The TARDIS

**Thu 11 Nov 10** Upper Boat Studios: Studio 6 – Oval Office/The Doctor’s Cell; Studio 2 – Apollo 11 – Command Module; Greenscreen

**Fri 12 Nov 10** Upper Boat Studios: Studio 2 – Main Warehouse (Tunnel Entrance)/Limo/Greenscreen/New York/The TARDIS; Ext Studios – Car/Ext Graystark Hall

**Wed 17 Nov 10** Valley of the Gods, Utah, USA (Desert); Monument Valley, Utah, USA (Desert Road)

**Thu 18 Nov 10** Lake Powell, Page, Arizona, USA (Lakeside)

**Fri 19 Nov 10** Lake Powell (Lakeside); Glen Canyon Dam, Page, Arizona, USA (Docklands)

**Thu 27 Jan 11** Fillcare, Lanelay Road, Pontyclun, Llantrisant (Eye Patch Woman)



# Post-production

**This page:**

The Doctor meets his end at Lake Silencio. Or does he?

**T**he first two episodes opened with a revised version of the title sequence; the second episode also had a number of onscreen captions to establish places and dates. *The Impossible Astronaut* had the throw-forward to the second episode – now titled *Day of the Moon* – placed after the closing credits, while the second instalment opened with a ‘previously’ montage summarising its predecessor.

The Laurel and Hardy movie which the Doctor appeared in was 1939’s *The Flying*

*Deuces* in which Stan Laurel danced while Oliver Hardy sang *Shine On, Harvest Moon*; this was purchased from the Moving Picture Archive of Poole. NASA Library footage of the Apollo moon landing was in the public domain, and the shot of anchorman Walter Cronkite covering the event was purchased from CBS. In an addition – and not indicated in the script – the Doctor recalled previous references to the Silence towards the end of *Day of the Moon* with flashbacks to *The Eleventh Hour* and *The Vampires of Venice*. Some edits were covered with dubbing, while others



clarified plot points; these included the Stormcage guard commenting that River was going “to some planet called America”, Amy speculating if the dead Doctor was a clone or duplicate, the Doctor and River discussing the little girl’s presence in the warehouse, and the Doctor pondering why the girl should have been placed in the spacesuit exoskeleton.

## Pre-credit scenes

Several cuts to the episodes were made during editing. In the pre-credits, after Amy read about the Doctor’s escape from the Tower of London in a ‘magical sphere’, Rory asked, “What, a hot air balloon?” “Improvised in the Tower of London, in the seventeenth century in two days,” confirmed Amy. “Okay, could be him,” conceded her husband, while his wife read: “The escaped prisoner was last seen hanging upside down from the balloon, by a rope caught round his foot.” Rory agreed that this was the Doctor, Amy told him there was more as she read an entry on “Stalag Luft 14” from *Myths and Historical Impossibilities*. The fictional Stalag Luft 14 was based on camps where the German Air Force held captive flying officers during the Second

World War. When Captain Simmons called out asking what the Doctor could see, he continued, “Are we past the wire? Are we in the woods?” (featured in *Doctor Who Confidential*). Following the discovery of the escape party, the story switched back to the flat as Amy read: “Six months later, every allied prisoner escapes from the camp in a single night – during a production of a musical show that hadn’t even been written yet. Even the Germans were taking part. By the time the SS got there, the Commandant was doing a solo!” The story flipped back to the POW camp hut as SS officers burst in, guns levelled (seen in the series’ trailer) to see a flickering light and hear the Commandant’s voice singing: “If I were a rich man/Daidle deedle daidle/Daidle daidle deedle daidle dum”; this was a famous Jewish-style tune from the 1964 musical *Fiddler on the Roof*. After Amy said she was sure that the Doctor was up to something, Rory originally added a little sadly, “Yeah. I know.” Cutting to the Stormcage cell, a guard’s voice originally announced, “Mail, Dr Song.” After the guard reported via the phone, there was then further Stormcage material as River calmly packed her suitcase while guards outside the cell trained rifles at her. “During my predecessor’s time you escaped from this prison on no less than 15 occasions,” the suited prison

**Left:**

“Now you see me, but once you’ve turned the page, you’ll forget me...”

**Left:**

Watching the Doctor’s death in horror.





## Connections: Here's to you

► The Doctor gives River the nickname "Mrs Robinson", a reference to the older woman who seduced a young man in the 1967 film *The Graduate*

which was based on Charles Webb's 1963 novel.



governor informed her, "it's not going to happen on my watch... what are you doing?" River had started undressing, explaining, "Well I'm not leaving dressed like this." Furious, the governor motioned to his men: "Shoot her." "We can't shoot a prisoner, sir," protested the guard. "Shoot Dr Song, now!" reiterated his superior as the smiling

River continued to undress, asking her captors, "Boys, think it through. What do you really want to do?" The scene then cut back to the corridor with the guard on the telephone reporting, "Yeah, it's Dr Song, she escaped again," and adding, "and she shot the governor," as a stretched figure was whisked past.

Confirming that the Doctor's rendezvous was in the middle of nowhere, Rory asked, "So where is he?" "He'll be here," assured Amy. "Or he'll be a hundred years late," countered Rory. When the Doctor greeted the couple, Rory commented, "Well you're on time at least. One day you're going to walk in and we'll just be skeletons." "Well that happens with all of you eventually," replied the Doctor, "you've got such funny little life-spans. Ohh, moodkiller, moving on." "So what are we doing here?" asked Amy, "Where's the TARDIS?" "No TARDIS, this time. Travelling light," explained the Doctor. "Travelling what?" asked Amy, as the Doctor replied, "Do you like my hat? It's a Stetson." Comparing diaries in the roadside diner, the Doctor originally asked River Song, "Pandorica?" "Isn't that a fairy tale?" asked River.

At the picnic, the Doctor explained of his dusty bottle, "Napoleon gave me this bottle... Well I say gave - threw"; nineteenth-century French Emperor

Napoleon Bonaparte had appeared (but not met the Doctor) in *The Reign of Terror* [1964 - see Volume 3] and the Doctor claimed to have met him in *Day of the Daleks* [1972 - see Volume 17]. As the car approached, the Doctor continued to sip wine, grimaced, and pondered, "Which came first, the wine or the gums? Cos if it was the gums, this stuff must've been a real disappointment." "Doctor, what's happening?" asked Amy, "We've come a long way, you have to tell us." "I need you all with me now," explained the Doctor, "Whatever happens, promise me you'll stay." When the NASA astronaut appeared and the Doctor told his friends to stay back, River originally cried out "Doctor!!" as she and the others moved forward; "I mean it," insisted the Doctor, fiercely. "You stay here, you have to! Is anyone going to





let me down?" Following River's indication that the Doctor's body was too miraculous to preserve, Amy's distraught outburst originally began, "Doctor, stop this! It's a trick, I know it's a trick, stop it!" "I don't think it's a trick, Amy," comforted Rory, kneeling by her side.

When River told Amy that she needed to focus at the diner, she continued, "Everything inside you that hurts, just turn it off. That's for later." "Later isn't going to be good," countered Amy. "Later never is," replied River. Back in the TARDIS, when River noted that they couldn't tell the Doctor about his future self, she added, "Foreknowledge is dangerous. He's crossed his own time-stream." After River commented that there was a worse day coming for her, she added, "Now come on - he's going to wonder what we're

talking about down here." "What's coming for you?" asked Amy, to which River replied, "Think about it." When River thanked Amy for not telling the Doctor what was to come, Amy replied, "I figured it out. The day that's coming for you... I'm sorry. I think that would kill me." "Yeah," agreed River.

## President Nixon

**I**n the Washington bar, when Carl Peterson told Canton that they were there from his boss, the ex-agent replied, "I had a boss when I had a job." After Carl indicated that Canton could tell this to the President, Canton replied, "Love to." In the limousine, after the voice on the phone noted that its remarks on his problem with authority were not a compliment, Canton replied, "It is from you, Mr President."

When Nixon outlined his problem to Canton, he explained the phone calls were "usually late at night - a direct phone call". "Who from?" asked Canton. "I don't know," replied the President. When Canton pointed out that people couldn't just phone Nixon he added, "They have to be put through." After the Doctor took his place at Nixon's desk, inside the TARDIS River asked, "How does that man stay alive?" as the group made for the doors. "He doesn't," noted Amy, at which River shot her a look. When the trio emerged from the box to be faced by Presidential security, Rory urged his wife, "Amy, put your hands up." After the Doctor asked for five minutes to solve the problem, Carl said to Nixon, "Sir, we have to get you out of here. That box could be a bomb..." "What, a bomb with wood panels - shut up!" exclaimed Amy to the security men, with Rory adding, "Reminder - she has her hands up." As Canton seemed to agree

### Left:

"My old fella didn't see that, did he? He gets ever so cross."





to the Doctor's request, Carl reiterated to his President, "Sir, out of here, now!" "Mr President - a suggestion?" interjected Canton, "He's not armed, we are. Nothing's gonna happen. Give him his five minutes." Eyeing the TARDIS nervously, Nixon asked, "You don't think that's a bomb?" "If it's a bomb, sir, it's a bomb with windows and a light on top," reasoned the former agent, "I think we're gonna be okay." Canton originally told the Doctor, "You have five minutes til I shoot you," which was redubbed. After Amy saw the Silent and said she felt sick, Rory asked, "You want a glass of water?" When Amy asked for "a Ladies", River translated, "A rest room." As Rory tried to follow his wife from the Oval Office, Carl warned him, "Not you, son."

When Rory told Canton that he would get used to the TARDIS' vast interior dimensions, Canton asked, "Do you?" "No, never," admitted Rory. "It's bigger on the inside!" the FBI man ruminated as the Doctor bounded from the ship, "How can it be bigger?"

**Below:**  
Is Amy  
pregnant?



In the warehouse, after Rory said he was going down to join River, he glanced at Amy. "Look after her," the Doctor and Rory both said simultaneously, smiling at each other. "I'll be fine," assured Amy, to which Rory commented, "I'm mostly worried about me." "I think we both are," replied Amy, grinning, as Rory climbed down. When River remarked on the locked tunnel door, she added, "It's like they're asking you to break in? It's such a tease." When Rory asked River about things in the future, twice he glimpsed a Silent in his torch beam, and then forgot.

## Memory-proof

Originally when Canton levelled his gun at Amy, he told her, "It's a living." Following the Doctor's suggestion that Canton should ask about the marks on Amy's arm, he continued, "Keep building your wall, Canton. Make it very thick. And never, ever sleep." When confronting River, Canton instructed her: "Don't move! Throw down your weapons." At Area 51, the Doctor's query about the bricks of his cell concluded "This isn't human technology; this is way beyond you."

In the TARDIS after River commented on the concentration of Silents in America, the Doctor noted, "Just as there would've been in Ancient Rome. You can't rule a world from the provinces." "Rome?" asked Canton. "What else?" responded the Doctor, listing their discoveries over three months, to which Rory replied, "You know what else." "Yes," agreed the Doctor, "but we have to keep refreshing the information - because..." "They're memory-proof," answered Amy. "But what does that mean?" asked Canton, with River commenting that they saw hundreds of Silents but still did not





know what they looked like. When Amy explained that she wasn't pregnant, she said, "My little problem... went away." "It what?" asked the Doctor; this material was altered in dubbing. After River Song told Canton that he had seen the Silents at the warehouse, her earlier speech was inserted; originally she continued, "We all knew we'd seen something, but none of us could remember what." When Amy explained about the marks the team had made on their skin, she added, "Every night, you count the marks, shower, start again." "You said Rome," remarked Canton – returning to the Doctor's earlier comments – before asking how long the Silents had been around. After the Doctor demonstrated the recording playback in his palm, Rory commented, "Good sound." "Big speakers," explained the Doctor, "on the inside." The recording of Canton exclaiming how a Silent had entered the TARDIS continued with him saying, "Doctor, you said they couldn't get in the TARDIS." After the Doctor admitted to Canton that he couldn't describe a Silent either, the

agent asked, "but how do we fight those things, if we don't know anything about them." "I don't know," replied the Doctor. "What are they even doing here?" asked Canton. "I don't know," repeated the Doctor. "But they're alien, right?" continued Canton, "Have you ever met these kind of aliens before?" The Doctor stared at Canton for a moment, and then admitted, "I don't know." Instead, this scene then cut to the next flashback scene in the TARDIS, at the end of which – as he considered where the little girl could have been taken from – the Doctor ruminated, "Parents make more fuss... than children's homes"; this too was changed in dubbing.

As Canton and Amy insisted to Renfrew that it was July 1969, the strange man halted, confused, asking, "No, no. Why are you saying that? Of course, it isn't. No, no, no – this way." Looking at the scrawled messages on the wall, Amy commented, "This writing – doesn't look like it belongs to a kid." "Must be though. Who else... who else would..." trailed off Renfrew, pulling his shirt cuff over the writing on his arm. "Looks like they wrote it without looking though," added Amy glancing at Canton. "Like they were looking at something else." "Is it your handwriting, Doctor Renfrew?" asked the FBI agent, causing the doctor to look at him in astonishment. "I know you don't remember writing it – but is it yours?" Amy asked him.

In Renfrew's office, after Canton told the Silent that they had invaded, he continued, "You're everywhere. Tell me who you are." "You are not invaded," replied the Silent, "We do not invade you. We own you." "You what?" exclaimed the FBI man, "You own

Post-production

### Connections: Trekking

▶ Seeing a Silent in a White House bathroom, Joy asks, "Is that a *Star Trek* thing?"; NBC's world-famous science-fiction series ceased production in January 1969 and completed its first-run broadcast with a previously pre-empted episode in June 1969.



#### Left:

A regeneration is starting...



## Left:

The Doctor reminds his companions who's boss.

us, what does that mean?" After the Silent explained about being with mankind, it continued, "We have watched your empires rise and fall and feasted on them. We have kept warm in the fire of your battlefields."

As the Doctor set to work on the bedroom door lock, Amy's voice called out, "Help me!" "It's me, Rory. Amy, are you okay?" replied her husband. "I can't see, help me!" replied Amy, to which Canton remarked, "I'm not sure she can hear us." "Not an ordinary lock..." commented the Doctor as he worked with his sonic. Inside the bedroom as Amy's voice said she was lost, Rory began, "Doctor? I don't understand..." "It's still tuned to her speech centres," replied the Doctor grimly as he looked down at Amy's nano-recorder which continued, "Help me. Help me, somebody, please help me!! Where am I, I can't see, help me!" After Rory picked up the device and asked the Doctor how this happened, he continued, "Oh, great! Oh perfect! You did it again, you sent her right into danger! Every time!"; this was changed in dubbing.

Examining the exo-skeleton, when the Doctor pondered if the Silence was raising a child, River replied, "Raising her..." and then continued after her comments on safety and independence, "Wear this, you could go anywhere in the universe, in complete safety." "But all this to protect one little girl," puzzled the Doctor, "Why?" "I don't know," replied River, "Maybe they got broody, wanted to adopt." "Yes, funny, very funny!" flared the Doctor angrily. "Oh, look at you," taunted River, "Mr Serious. You're usually such fun in a crisis." Suddenly, Amy's startled breathing and crying came from the nanorecorder held by Rory; he kissed it, saying, "He's coming, love. I promise." "Sorry," said River, soberly, to the Doctor. "Yeah," replied the Doctor, before telling Rory "We have to



focus on this," and outlining the only way to save Amy.

In the Doctor's cell, when Shepherd saw the Silent he said, "My God, what is it?" Canton originally told him, "You've got to keep looking at it." Shepherd had turned to the FBI man and asked, "Looking at what?" He then looked back at the Silent and repeated his first line, as Canton told him, "It's wounded, that's why I called you out."

## "Dear Santa"

**A**fter the Doctor and Rory recalled Rome's fall, Amy's voice came from the nanorecorder: "Dear Santa. Hello. One more time - please let him find me. Just please let him find me." "Just don't let her down, okay," Rory told the Doctor. "It would be the worst thing in the world if you ever let Amy down." Solemnly, the Doctor took the tiny recorder from him, saying, "I can't end thousands of years





of occupation in one night. Not even for Amy.” He kissed the gem and returned it to Rory’s hand, telling him – to his amazement – “It’ll have to be Sunday.”

When Amy told the Silents that they had made a big mistake in capturing her, one Silent replied, “No one is coming.” “Trust me. Any second!” assured Amy. “You have been here many days,” explained the alien. “No one is coming.” The Doctor’s diatribe to the Silence upon their defeat had him adding, “You just woke a world of sleeping tigers, and guess who’s for breakfast! You made them strong. You made them killers... They’ll never even remember the order. But they’ll never stop obeying it.”

After Amy had clarified the confusion about her love “dropping out of the sky” to her husband, Rory continued, “And wasn’t there something you were going to say. Properly. You said you’d say it properly.” “Oh, yeah! Course!” replied Amy, calling “River?” “Yes?” replied River. “I love you,” said Amy. “That’s nice, dear, thank you,”

replied River. “Okay! You seem to be back to normal,” agreed Rory as his wife grinned and he turned back to the console... although Amy’s face then dropped slightly with worry. A short scene was then cut with Canton and the Silent in the Doctor’s cell. “It’s up to you,” said the FBI agent, “I suppose you could try to make a run for it. But you are surrounded by an entire army with orders to kill you... No? Well, from now on this door only opens from the outside. So see ya!” As he started to close the door of the cell, Canton added, “Oh! And I sure hope I don’t forget you’re in there.” Amy’s flashbacks in the final TARDIS scene originally included the Eye Patch Lady.

The main music recording session for the new series took place at Hoddinott Hall on Monday 24 January with Ben Foster conducting the 80-piece BBC National Orchestra of Wales led by Lesley Hatfield; between 2pm and 9pm, 18 cues were recorded for *The Impossible Astronaut* and five for *Day of the Moon*, along with generic pieces for the 2011 series. The specially recorded music included a version of the public domain anthem *Hail to the Chief* (associated with the role of President since 1815) for Nixon emerging into Area 51. The 2010 hit song *Rolling in the Deep* by English singer-songwriter Adele was heard in the roadside diner during *The Impossible Astronaut*. ■

#### Below:

Don’t mess with Canton Everett Delaware III.





# Publicity

▶ When *A Christmas Carol* was broadcast on Christmas Day, a 'Coming Soon' preview montage from the first four recorded episodes (mainly *The Impossible Astronaut*) aired on BBC One. When *A Christmas Carol* was screened hours later by BBC America, the specially made trailer was broadcast. This opened with the Doctor and Amy in Monument Valley with the TARDIS behind them. "I can go any place and any time," announced the Doctor proudly, with Amy interjecting, "Except where he's trying to go." "Anything that's ever happened or ever will. Any time or place, I just have to choose," continued the Doctor, trying to ignore his companion, who added, "And then end up somewhere else completely." "Can you...?" began the

Doctor, before turning to address the audience again, "But now I've been to the most amazing place of all!" He spread his arms wide to indicate the panorama behind him: "Paris, France!" "America! In fact!" corrected Amy, plonking a Stetson on the Time Lord. As the trailer promised that *Doctor Who* was 'Coming Spring 2011', the Doctor complained to his companion, "I was going to say America..."

▶ On New Year's Day, a new BBC Drama 2011 showreel included further extracts. On Sunday 30 January, a syndicated story – *Doctor in Stubble* – from the Press Association found Smith discussing his glue-on beard.

▶ Matt Smith undertook promotional interviews for the new series with journalists at Premier PR on Monday 14 February. On Wednesday 9 March BBC America and *Entertainment Weekly* confirmed that *Doctor Who* would premiere at 9pm (EST) on Saturday 23 April, and *Doctor Who Magazine* Issue 432 formally announced on Thursday 10 March that the series would also air on BBC One over Easter weekend. The simultaneous transmission date was part of a move to prevent internet piracy and increase BBC America's audience.

▶ On Monday 21 the BBC website indicated that some episodes – including the first – would be preceded

**Below:**  
River  
investigates.





by special Prequels written by the series' writers. The teaser trailer for the series – featuring the Doctor reflected in the visor of a NASA astronaut along with the legend 'Silence Will Fall' – was launched on the website at 4pm on Wednesday 23 and broadcast on BBC One just before 9pm that evening. This teaser appeared in two different forms to play upon the idea of people not being able to remember the Silents; different regions of BBC One and BBC Two screened versions with and without a Silent behind the Doctor in the TARDIS doorway, and a Silent also appeared on BBC Four, but was absent on BBC Three. The Prequel then appeared on the website at 4pm on Friday 25.

- ▶ BBC America's promotional campaign continued on Monday 28 with a two-minute video going behind the scenes titled *Doctor Who Insider*, which was comprised of interviews with the cast. Tuesday 29 saw the Canadian channel SPACE confirm scheduling of *The Impossible Astronaut* at 8pm on Saturday 23 April. On Wednesday 30 March, the one-minute series trailer was made available on the internet from 4pm; screened on BBC One and BBC Two just before 8pm, this also appeared in a 40-second form; again, some versions featured a Silent while others substituted an image of the TARDIS crew. Shortly after the trailer was screened, a free ticket giveaway for a London preview screening of both episodes plus a Q&A session was announced by the website; 30 pairs of tickets for the Monday 4 April event were made available. Meanwhile, BBC



Left:  
"Help me!"

America aired its own trailer, declaring '*Doctor Who is Coming to America*'.

- ▶ By the start of April, BBC America's publicity drive embraced adverts on New York buses and banners at WonderCon 2011 in San Francisco. On Saturday 2 April, Matt Smith was the subject of a feature on his sartorial style (*How to get dressed by Matt Smith*) in *The Times Magazine*. On Sunday 3 April, Mark Sheppard and Toby Haynes joined writer Neil Gaiman on a WonderCon panel at the Moscone Center South; their chat previewed another *Doctor Who Insider* video and an extract of Canton being recruited by Nixon's minions.
- ▶ In the UK, Steven Moffat and *Doctor Who Magazine* editor Tom Spilsbury had hatched a plan to run four different covers for issue 433, which would be published on Thursday 7 April; featuring the Doctor, Amy, Rory and River Song, the cover indicated that one of these characters was to perish in *The Impossible Astronaut*. This was revealed on Monday 4, the day of the preview at the recently opened *Doctor Who Experience* at Olympia, and prompted media stories such as





**Above:**  
Ex-FBI agent  
Canton.

*The Sun's Who's going to get killed off?*  
On Radio 2, *Doctor Who* fan and DJ Jo Whiley kicked off her show with a phone call to Matt Smith about the imminent launch.

► *The Impossible Astronaut* and *Day of the Moon* were screened – along with a series trailer – at Olympia shortly after 6.30pm, after which Neil Midgley of *The Daily Telegraph* conducted a half-hour chat with Steven Moffat, Matt Smith, Karen Gillan, Alex Kingston and Arthur Darvill. Moffat asked the press not to reveal the identity of the character who was killed. After answering audience questions, the final query came from impressionist and *Doctor Who* fan Jon Culshaw regarding plans for the show's 50th anniversary in 2013. “Yes. There are thoughts...” replied Moffat.

► *BBC News* carried a report that evening with Lizo Mzimba chatting to Smith and Gillan, and including the two main promotional clips – the Doctor

meeting the Ponds in the desert, and Amy asking the Doctor to trust her. Radio 1's *Newsbeat* carried a report when Steve Holden spoke to Smith, Gillan and Darvill about listeners' questions submitted via Facebook, and Colin Paterson of Radio 5 Live caught up with Smith to discuss *Doctor Who* and football. In the US, BBC America released the new *Doctor Who Insider* shown at WonderCon and announced a DVD and Blu-ray signing by Smith, Gillan and Darvill at the Barnes & Noble store on Fifth Avenue, New York on Friday 8 April. The BBC website presented an article by Steven Moffat entitled *All Aboard the Ghost Train!* just after midnight, and the BBC Press Office issued a series of items forming a press pack for the new series, with comments from Moffat, Smith, Gillan and Darvill.

► Next morning at 6.55am, ITV1's *Daybreak* ran Steve Hargrave's launch coverage with the TARDIS scene extract and comments from Smith, Gillan and Darvill. *BBC News* carried a further report from Tim Masters with comments about the dark nature of the new series from Steven Moffat. Radio 1's *Newsbeat* continued to carry material from the show's stars and later in the day, CBBC's *Newsround* found Leah Gooding chatting to Gillan at the event. In *The Guardian* review *Doctor Who returns with scary monsters and a super creep*, John Plunkett referred to the episodes' ‘fiendishly complicated plot’, with the journalist also penning *Doctor Who: it's back – promising to be the scariest and darkest yet*. The Press Association syndicated Matt



Smith's comments from the event as *Doctor Who* star Smith happy in role. In the US, BBC America announced a free US première screening of the first two episodes at the Village East Cinema on Manhattan's 2nd Avenue on Monday 11 April; this would include a Q&A moderated by Chris Hardwick.

- ▶ On Wednesday 6, the launch and press pack fuelled media stories from the *Daily Mirror* (*New series opening episode is 'darkest ever' and sees a major character die*) and *The Sun* (*I won't time-travel away from Tardis*), while the latter saw Dan Menhinnitt review *The Impossible Astronaut* as 'a time-travelling rollercoaster'. By Thursday 7, CBBC was running its own 20-second series trailer. In the USA, Panini's monthly *Doctor Who Insider* magazine launched, while BBC America's *Doctor Who Insider* presented *Part 2: The Doctor* in which Smith, Gillan, Moffat and Kingston defined the show's format. Thursday 7 also found Smith, Gillan and Darvill in London pre-recording interview publicity material prior to their flight to New York.
- ▶ On Friday 8 April, wristbands for the Barnes & Noble signing were available from 9am, with keen fans waiting hours in the hope of meeting Smith,

Gillan and Darvill from noon. BBC America recorded some chat with the three actors, who also chatted to reporters for *MTV Geek*, *SPACE* and *Entertainment Weekly*. A further BBC America preview screening in Chicago, Illinois was also announced, with the 200 places taken almost immediately.

- ▶ The BBC website gave an overview of the first seven episodes of 2011 on Monday 11, accompanied by a video of Smith at the launch discussing the series' filmic nature. The press continued its coverage with *The Sun's* *Who's looking rough this morning?*, the *Daily Mail's* *Is Doctor Who's Karen Gillan going to be killed off by show's new scary aliens?* and the *Daily Express's* *Who's Scariest Foe... Aliens in Suits*. Several reports made reference to a new Brit Movie Tours bus tour around series locations which had commenced on Saturday. *MTV Geek* released its Matt Smith interview, and BBC America announced a new season première theme party to be staged with Secret Formula in Brooklyn, New York. That evening at 7pm, Smith, Gillan and Darvill were joined by Alex Kingston, Steven Moffat, Beth Willis, Piers Wenger and Toby Haynes for the première US screening of *The Impossible Astronaut* and *Day of the Moon* which was followed by a 40-minute Q&A (subsequently issued by the *Nerdist Podcast*); queueing had begun at 4pm the previous day and the cinema management were so amazed at the turnout that a second screening was organised after the Q&A. The guests – who arrived in a classic Cadillac – were delighted by the warm reception, and

**Left:**  
The TARDIS  
lands in the  
White House.







**Above:** Radio Times' cover for the new series of Doctor Who.

Moffat again begged the audience not to give away the story's secrets.

- ▶ *Did you take the Tardis to get there? Karen Gillan and Matt Smith launch new Doctor Who in America as U.S. love for show grows* was the *Daily Mail* feature on Tuesday 12. The cover of the new *Radio Times* warned *Be Afraid!* along with a striking image of the Doctor and Amy flanking a Silent; this major promotion was a week early because the subsequent edition – covering *The Impossible Astronaut* – would be dominated by coverage of the Royal Wedding on Friday 29 April. Inside the magazine was a four-page colour feature entitled *Who's ready for the Ghost Train?* Steven Moffat introduced the new series with *The Ultimate Episode Guide*, and John Naughton interviewed Matt Smith in *The Doctor gets to flirt*.

*MTV Geek* posted its interview with Gillan from the previous Friday.

- ▶ *The Sun's Good times in Who York City* celebrated the Stateside screening on Wednesday 13, while the BBC website released the two preview clips (*in the desert* and *in the TARDIS*) and its London launch interview with Gillan. Darvill's chat with *MTV Geek* was made available, along with BBC America's video of the Village East event. Still in the US, Gillan pre-recorded an appearance on *The Late Late Show* at CBS from 4.30pm on Wednesday 13. Unfortunately, while the press had kept secret all the surprises in store, following the New York screening a detailed summary of the episodes was posted on the internet by a so-called fan. Steven Moffat was less than pleased, commenting on the occurrence in *Doctor Who Magazine's Production Notes* as he waited to fly back from the US with Smith, Darvill and Kingston.
- ▶ By Thursday 14, the BBC's trailers confirmed the launch date as 'Saturday 23 April' while BBC America's *Doctor Who Insider – Part 3: In America 2011* covered the Arizona shoot; the broadcaster also launched the viral campaign video *If I Had a Time Machine* in which Smith asked the question, "What would you do?" to interviewees starting with Gillan. On Friday 15, the BBC released two radio trailers and a corresponding episode-specific television trailer, while BBC America started another series of internet videos based around the idea of Top 11s with *Doctor Who's Top 11 Sonic*



*Screwdriver Scenes*, and editions of *If I Had a Time Machine* with Darvill and Moffat. *The Daily Telegraph* carried *Doctor Who's Karen Gillan: 'I want to be like Robin Williams'* by Sophie Wilson on Saturday 16, and on Sunday 17, BBC Two's *Something for the Weekend* ran the TARDIS preview clip, while the frequent trailers too far in advance of the début came under fire on BBC One's *Points of View*. In the USA, Stephen Lynch's piece *Red, White & 'Who'* in the *New York Post* covered the New York launch. Marcus Wilson and writer Toby Whithouse featured in *If I Had a Time Machine* on Monday 18 while *Doctor Who's Top 11 Monsters* also appeared.

- ▶ On Tuesday 19 April, the Royal Wedding Souvenir Issue of *Radio Times* carried John Naughton's four-page colour feature *Doctor Who hits America* including interviews with Gillan and Darvill as well as Smith's diary of the



US shoot. *The Impossible Astronaut* was a Pick of the Day from journalist and long-term fan Patrick Mulkern. The programme billing highlighted *Doctor Who* as the 'Drama of the Week' and was accompanied by a photograph of the Doctor and his friends. The London events listing magazine *Time Out* published a celebratory issue with six collectable covers offering cast and crew interviews. That evening, Darvill recorded an appearance on Channel 4's chat show *Fern at Cactus TV*... and was reunited with his old colleague Sooty (who found *Doctor Who* "scary").

- ▶ However, tragedy was about to shake the world of *Doctor Who*. Shortly after 9.30pm, *BBC News* featured Lizo Mzimba commenting on the unconfirmed death of Elisabeth Sladen who had played the Doctor's companion Sarah Jane Smith in 1973 and since 2007 starred in the top-rated CBBC spin-off *The Sarah Jane Adventures*. Elisabeth had died from cancer that morning at the age of 65. Soon Russell T Davies – creator and executive producer of *The Sarah Jane Adventures* – was on the phone from Los Angeles. "We're reeling at the moment... thinking of all the children who will need a hug from mum and dad at breakfast when they wake up and hear the news. It's so sad," he said. "All our thoughts and love go to them... It was an honour to work with her." Tributes were paid by Steven Moffat and Matt Smith, while *Newsnight* on BBC Two concluded that evening with Jeremy Paxman reading a tribute to Elisabeth and screening an extract from *The Sarah Jane Adventures*.

**Left:**  
Elisabeth  
Sladen played  
Sarah Jane  
Smith in 1973.



- ▶ Over in the USA, publicity continued with Clark Collis' chat with Matt Smith appearing from *Entertainment Weekly*. BBC America released *Doctor Who's Top 11 Technology* and Brooklyn's *Doctor Who* première party kicked off at 7pm with screenings, competitions, lectures and comedy sketches.
- ▶ Most British journals covered Sladen's death the next morning, with the cover of *The Sun* proclaiming her to be the greatest *Doctor Who* girl ever. There were tributes on BBC One's *Breakfast* and other news programmes including an appearance by Russell T Davies on Radio 4's *Front Row*; it was confirmed that *The Impossible Astronaut* would be dedicated to Sladen, and that CBBC would screen a special 15-minute tribute by the *Confidential* team entitled *My Sarah Jane: A Tribute to Elisabeth Sladen* between *Doctor Who* on BBC One and *Doctor Who Confidential* on BBC Three.

**Below:**  
The Doctor  
meets Canton.



- ▶ Meantime, pre-arranged promotion continued on both sides of the Atlantic. Darvill's interview on *Fern* was screened by Channel 4 at 5pm, while BBC America released *Arthur Darvill's 1st Trip to NYC* and *Doctor Who's Top 11 Catchphrases*. At 9.30pm, the first two episodes were screened to an audience at the Landmark Century Centre Cinema in Chicago in an event organised by BBC America and RedEye, while a similar BBC Worldwide/SPACE screening took place at the Hazelton Hotel in Toronto, and was attended by *Doctor Who* writer Robert Shearman.
- ▶ BBC One's *Breakfast*'s main promotional item was scheduled for Thursday 21 April, starting just after 8.55am; this was the interview between Bill Turnbull and Sian Williams with Darvill and Gillan recorded on Thursday 7. Live in the studio was David Tennant, who led the tributes to Elisabeth Sladen. David then recorded an interview with Ricky Boleto for *Newsround* and also material for the CBBC programme, while Russell T Davies recorded his tribute in Los Angeles and Matt Smith recalled working with her at the end of his day's recording in Cardiff.
- ▶ Press previews appeared in *The Daily Telegraph* (Michael Hogan: 'Family viewing doesn't get smarter, scarier, wittier or more thrilling') and *The Guardian* (Dan Martin: 'At its heart is proper, bonkers *Doctor Who*'); *The Telegraph* also ran *Can Matt Smith's Doctor Who conquer America?* by Ben Cook and *Doctor Who's Matt Smith*





defends the show from criticism by Trevor Eve with a response to actor Trevor Eve's critical comments about the BBC's approach to drama. *Newsround* included comments about Elisabeth Sladen from David Tennant and her *Sarah Jane Adventures* co-stars Daniel Anthony and Tommy Knight. Meanwhile, a new run of teaser adverts appeared on BBC television, promising that 'Silence Will Fall in 2 Days'... while another teaser entitled *Monsters Are Real* fleetingly depicted a Silent in a city at night. Stateside, BBC America released *Doctor Who's Top 11 Cool Things About Time Travel* and also Part 4 of *Doctor Who Insider* which focused on *The Companions*, while Kingston's interview for *Entertainment Weekly* was published.

- ▶ The TARDIS preview scene was shown just before 7am on ITV1's *Daybreak* on Good Friday, while the *Daily Mirror's* Sara Wallis discussed *The Impossible Astronaut* on *Breakfast*. In *The Sun*, *Tills ring to keep the Dr alive* noted the investment in the series via the licensed merchandise. A pre-recorded interview with Karen Gillan appeared

on Gemma Cairney's Radio 1Xtra programme just after 3pm; the full chat was due to air on Easter Monday. That evening, the Nixon Prequel was screened just before 8pm on BBC One, and the website promised that images from the following day's episode would be available just after midnight. Other trailers promised 'Silence Will Fall in 1 Day'. In the US, the *LA Times* reviewed *The Impossible Astronaut* ('Matt Smith is screwed into this role good and tight') while Brian Stelter of the *New York Times* promoted the première in *New Time Warp* for 'Doctor Who' emphasising that BBC America would take the new episodes the same day as BBC One; however BBC America would run repeats on Memorial Day weekend meaning that episodes in June would be a week behind Britain. Darvill and Gillan's interviews were published by *Entertainment Weekly*, and the New York Q&A became *Whotopia*, edition 81 of the *Nerdist Podcast*. *New York Magazine* posted a video of Smith, Gillan and Darvill playing a *Doctor Who* pinball machine at Reciprocal Skateboards in New York's East Village, while *MTV News* carried some of Matt Smith's earlier interview comments. BBC America released Part 5 of *Doctor Who Insider* which carried the title *On the Set* and showed production on a later episode at Upper Boat. The day closed with CBS' broadcast of *The Late Late Show* featuring Gillan chatting to fellow Scot, Craig Ferguson; this included the Doctor clowning with the NASA helmet from *The Impossible Astronaut*. In Canada, SPACE featured *Doctor Who* on its *InnerSPACE* magazine programme covering the Toronto

**Left:** River's pretty good with a gun.





**Above:**  
Doctor  
Renfrew has  
lost his mind.

promotional screening along with reports from the New York signing and WonderCon.

- Two of the three promotional images released by the BBC depicted the Doctor in mid-regeneration from *The Impossible Astronaut*; these fuelled tabloid stories from *The Sun* (*Could it be the end for Doctor Who?*), *Daily Mirror* (*This could be the end for 11th Doctor Who Matt Smith*) and *Daily Mail* (*Is this the moment the Doctor dies?*). On BBC One's *Breakfast*, *The Guardian*'s Ali Catterall described the weekend's episode as 'epic' alongside a preview of *Doctor*

*Who Confidential*. On the BBC website, the *Confidential* team had provided introductions to both the new series and *The Impossible Astronaut* with comments from cast and crew. Moffat featured live on Graham Norton's Radio 2 programme at 11.30am. Elisabeth Sladen was commemorated with the broadcast of Murray Gold's composition *Song of Freedom* from *The Stolen Earth/Journey's End* [2008 – see Volume 60], and Moffat answered listeners' questions and was insistent that people should watch despite the excellent bank holiday weather, and after, an exclusive clip of the Doctor in the Oval Office was played. 'Silence Will Fall Tonight' the teaser trailers informed viewers of BBC television during the day.

- Following the broadcast of *The Impossible Astronaut*, the trailer for *Day of the Moon* was made available along with two preview clips (the TARDIS crew discussing the Silents and Amy alone in the dormitory) and comments from cast and crew.
- In *Radio Times*, River's skyscraper fall was Moment of the Week while *Day of the Moon* was Pick of the Day for Patrick Mulkern along with a shot of the Doctor, Amy and Rory in the Oval Office. Mulkern also delivered a tribute to Elisabeth Sladen.
- Glimpses of the new series featured in two special trailers screened on BBC One amidst Royal Wedding coverage on Friday 29; the first showcased popular BBC shows while the second focused on the summer's programmes.



# Broadcast

- ▶ A caption reading 'In Memory of Elisabeth Sladen 1948-2011' appeared at the start of *The Impossible Astronaut* when it aired on BBC One and BBC One HD at 6pm (the year of Elisabeth's birth was, in fact, 1946, but many media sources had mistakenly given her year of birth as 1948). Scheduled against the animated documentary movie *March of the Dinosaurs* on ITV1, *Doctor Who* initially suffered from the good weather with an overnight audience of 6.52 million, although a week later the consolidated figure (including those who watched a time-shifted recording) was 8.86 million.
- ▶ Following the episode, *My Sarah Jane: A Tribute to Elisabeth Sladen* concluded CBBC's schedule at 6.45pm; this was seen by an estimated 830,000 viewers, topping the channel's weekly chart. *Coming to America* then launched the new-look *Doctor Who Confidential* at 7pm on both BBC Three and BBC HD,

attracting around 600,000 viewers in total.

- ▶ After transmission, the website released extra features; *Evolution of a Scene* compared the Doctor's death scene with James Iles' storyboards, while *Matt Smith meets the President* comprised Smith's footage on the White House set.
- ▶ Press reviews of *The Impossible Astronaut* appeared from *The Daily Telegraph* (Gavin Fuller: 'Startling way to open a new series'/Robert Colvile: 'Could leave the younger or casual viewer baffled') and *The Guardian* (Dan Martin: 'The US setting is expertly judged').
- ▶ SPACE aired the episode at 8pm (Eastern) and BBC America placed it at 9pm (Eastern); prior to this BBC America screened *Doctor Who Rewind* at 8pm; the 43-minute programme, written and produced by Michiko Byers and with narration from Mark Sheppard, recounted the key moments from the 2010 series with extracts and interview material from the cast and crew. BBC America screened BBC Worldwide's optional variant titles; placed after the pre-credits and before the usual opening titles, this was a 20-second montage from episodes such as *The Eleventh Hour*, *The Time of Angels/Flesh and Stone*, *The Vampires of Venice*, *The Hungry Earth/Cold Blood* [2008 – see Volume 65] and *The Pandorica Opens* over which Karen

## Left:

A Stetson-donned Doctor sits back and relaxes.







**Above:**  
Death by  
spacesuit.

Gillan's narration ran, "When I was a little girl, I had an imaginary friend. And when I grew up, he came back. He's called the Doctor. He comes from somewhere else. He's got a box called the TARDIS that's bigger on the inside and can travel anywhere in time and space. I ran away with him and we've been running ever since."

▶ The show performed very strongly for both BBC America and SPACE. Robert Lloyd's review *Immediate excitement with a timely return* appeared from the *Los Angeles Times* while Gillan took centre stage in more MTV News coverage, and Steven Moffat's interview appeared in *Entertainment Weekly*.

▶ More press reviews followed on Easter Sunday from *The Observer* (Andrew Anthony: 'Like a four-year-old's bedtime story as made up on the hoof by a string theorist'), the *Sunday Mirror* (Kevin O'Sullivan: 'Impossible to understand') and *The Guardian* (Sam Wollaston: 'I'm sure the kids are totally on top of everything'). *The Scotsman*

offered an interview with Karen Gillan, while the *Daily Mail's* Gareth Huw Davies reviewed the unofficial bus tour.

▶ *New Doctor Who episode billed as scariest yet sees ratings FALL by 1.5m* was the title of a *Daily Mail* piece, after the announcement of the overnight viewing figure, which commented on a perceived general decline in ratings for TV shows. In the US, further post-broadcast comments from Smith came via *Entertainment Weekly*.

▶ *Doctor Who might not be quite delivering but it's still the most innovative show on TV* announced Jim Shelley of the *Daily Mirror* on Easter Monday, with the critic noting that the series was 'capable of delivering moments that are genuinely exciting'. 'This much-loved but essentially creaky old property is in danger of morphing into a very British *Buffy*, and praise doesn't come higher than that,' wrote Gerard Gilbert in *The Independent*. *The Daily Express* pessimistically covered the overnight figures in *BGT wins viewers as Doctor Who slips* while the full chat between Gillan and Gemma Cairney aired from 2.15pm on *Gemma's Radio 1 Takeover*.

▶ *The Impossible Astronaut* was reviewed by critic Boyd Hilton and host Richard Bacon on Radio 5 Live on Tuesday 26 April, while in *The Guardian*, John Plunkett penned *Doctor Who's return wilts in the heat* ('still wiped the floor with its ITV1 opposition'). In the USA, *Variety* enthused about BBC America's ratings which 'broke records for BBC America'.



- ▶ In the *Feedback* pages of *Radio Times*, Penelope Wallace of Nottingham was sad because Rory had not featured on the title's earlier cover.
- ▶ On Thursday 28, a BBC Four repeat of Elisabeth's final regular *Doctor Who* serial – *The Hand of Fear* [1976 – see Volume 25] – was announced, as was a new website game; this was *The Game of Rassilon* (a phrase taken from *The Five Doctors* [1983– see Volume 37]) which would test fans' knowledge of each new episode, kicking off with *The Impossible Astronaut* and specially recorded questions recorded by Darvill and Gillan at the London launch.
- ▶ *The Impossible Astronaut* reran on BBC Three and BBC HD on Friday 29, the day before *Day of the Moon* aired at 6pm on BBC One. *The Impossible Astronaut* marked the new series début on Australia's ABC1 at 7.30pm on Saturday 30 April.



- ▶ Airing at 6pm, *Day of the Moon* was the second-most watched programme of the night on the overnight ratings and far out-stripped ITV1's *New People Do the Funniest Things*. After the BBC One screening, *Doctor Who Confidential's Breaking the Silence* attracted around 400,000 viewers at 7pm on BBC Three and BBC HD. The BBC website offered a video of the cast and crew discussing the climax at the London Q&A, plus another *Evolution of a Scene* showing James Iles' storyboards of the final scene. In *The Daily Telegraph*, Gavin Fuller felt the episode demonstrated that 'Doctor Who can tell stories in a way little else on television can'. Following BBC America's broadcast of *Day of the Moon*, the 43-minute show *Doctor Who in America* aired at 10pm; interviews recorded in the USA and Cardiff with Smith, Gillan, Darvill and Kingston were screened alongside material captured by producer/director Scott Saunders during the US shoot. Like *Doctor Who Rewind*, this was a co-production between BBC America, BBC Cymru Wales and BBC Worldwide.

- ▶ *Doctor Who* featured again in *Points of View* on Sunday 1 May with BBC One controller Danny Cohen explaining that the extensive trailers were to create anticipation for a special project, while an extract of the Doctor in the Oval Office from *The Impossible Astronaut* accompanied favourable viewer comments from Philip Whittaker ("really enjoyed the return") and Richard Youlden ("great opening instalment"). *The Impossible Astronaut* was repeated on BBC HD at 6.15pm, followed by *Day of the Moon* on both

**Left:**  
The Doctor  
has a mystery  
to solve.



**Right:**  
Amy flies  
the flag for  
the USA.



BBC HD and BBC Three, and then a shortened version of *Breaking the Silence* at 7.50pm on both channels. BBC Three then re-ran *Day of the Moon* next morning, again followed by the abbreviated *Confidential*.

- ▶ The *Daily Mail* continued its pessimistic approach with *Now Doctor Who scares off another one million viewers* on Tuesday 3 May, based on overnight figures and fan forum comments. *Is Doctor Who now too scary for children?* asked *The Guardian* on Wednesday 4 as two dads debated the issue. Meanwhile, BBC America released another *Doctor Who Insider* entitled Karen Gillan on *Guns & Body Bags* about the second episode. The debate on the series' scariness came up when Matt Smith spoke live with Radio 1's Greg James after 1.30pm on Thursday 5. The second round of *The Game of Rassilon* was issued on Friday 6 May, while in *The Guardian*, Vicky

Frost asked *Are Doctor Who's latest aliens The Silence just too terrifying for words?* concerning a debate about the suitability of the show for youngsters. BBC Three and BBC HD screened both *Day of the Moon* and the shortened *Breaking the Silence* on the evening of Friday 6, with the same package rerun on BBC Three in the small hours of Saturday morning.

- ▶ In the Feedback section of *Radio Times* on Tuesday 17 May, Jacob Hanerman of Thaxted, Essex declared that 'the new series is excellent, but it's unsuitable for a young audience'. On Friday 20 May, BARB ratings revealed that *The Impossible Astronaut* had set new records as the 'most recorded British television event in history' when 4.1 million viewers chose to timeshift the episode. In addition, *Doctor Who Confidential* released a YouTube video of Matt Smith talking about the Apollo module set.
- ▶ The opening story for the 2011 series was a fast-paced reintroduction for the Doctor and friends, presenting new puzzles regarding the Doctor, River Song and the mysterious young girl. This was an intentional approach from Moffat who told *Doctor Who* fans in America, "I've got a secret and I'm going to tell it to you slowly to keep your interest. It won't be as much fun if you know what's coming."

ORIGINAL TRANSMISSION

EPISODE	DATE	TIME	CHANNEL	DURATION	RATING (CHART POS)	APP INDEX
<b>The Impossible Astronaut</b>	Saturday 23 April 2011	6.00pm-6.45pm	BBC One/BBC HD	43'28"	8.86M (6th)	88
<b>Day of the Moon</b>	Saturday 30 April 2011	6.00pm-6.45pm	BBC One/BBC HD	45'58"	7.30M (15th)	87



# Merchandise

**T**he *Impossible Astronaut/Day of the Moon* were included on 2|entertain's DVD and Blu-ray box set *Doctor Who Series 6 – Part 1* in July 2011. *The Complete Sixth Series* DVD and Blu-ray

box set was released by 2|entertain in

November 2011 and reissued

in August 2014. It included

*The Impossible Astronaut/*

*Day of the Moon* and *The*

*Impossible Astronaut* featured

a commentary from Arthur

Darvill, Marcus Wilson and

David Mason while the set

included the Prequel, the

trailer for the first half of the

series, *Monster File: The Silence*

and the short versions of both

*Doctor Who Confidential*.

A limited edition of this

box set was also released,

being presented in a Silent Head slipcase

with five 3D art cards. Versions of this set

from play.com included a free Character

Building figure while versions from some

other retailers included a disappearing

TARDIS mug.

In December 2011, music from the

episodes featured on Silva Screen's *Doctor*

*Who Series 6* CD. The track *The Impossible*

*Astronaut* was included on the *Doctor Who:*

*The 50th Anniversary Collection* 11-CD

set, also from Silva Screen, released in

September/November 2014.

BBC Worldwide issued promotional

postcards for the 2011 series which

featured the Eleventh Doctor, Amy

Pond, Rory Williams and River Song.

Posters for *The Impossible Astronaut* were

issued by Pyramid Posters in May 2011.

In September 2011, *The Doctor Who*

*Companion: The Eleventh Doctor: Volume*

*Three* (a *Doctor Who Magazine* Special

Edition) was published by Panini. This

publication included an in-depth look at

*The Impossible Astronaut/Day of the Moon*.

In June 2011, Character

Options issued 5" action figures

of the Eleventh Doctor (with

Stetson), a Silent, a Silent (with

screaming mouth). Various 5"

action figures were available

from Character Options in

September 2011: River Song

(with River Song Flesh Mask),

Astronaut (with Amy Pond

Flesh Mask), Eleventh Doctor

(with Eleventh Doctor Flesh

Mask) and Doctor with Beard.

A figure of River Song was

issued on October 2011 and a

figure of a Silent (Closed Mouth) with

Lightning was issued in November 2011.

In November 2015, the Eleventh Doctor

(with Stetson) was reissued with

new packaging.

Character Options issued

a Silent Time Machine

Set in July 2012 – a

detailed and functional

construction playset of

the Silent Time Machine

as seen in *The Impossible*

*Astronaut*. It included a

control room with control

panels, control interface

chair with connector

cables and two Silent

micro-figures. ■



**Left:**

The original  
DVD release of  
the story.

**Below:**

Character  
Options'  
Silent figure.





# Cast and credits

CAST

<b>Matt Smith</b>	.....	The Doctor
	and	
<b>Karen Gillan</b>	.....	Amy Pond
<b>Arthur Darvill</b>	.....	Rory
	with	
<b>Alex Kingston</b>	.....	River Song
<b>Mark Sheppard</b>	.....	Canton Delaware
<b>William Morgan Sheppard</b>	.....	Old Canton Delaware [1]
<b>Marnix Van Den Broeke</b>	.....	The Silent
<b>Stuart Milligan</b>	.....	President Richard Nixon
<b>Chuk Iwuji</b>	.....	Carl
<b>Mark Griffin</b>	.....	Phil
<b>Sydney Wade</b>	.....	Little Girl
<b>Nancy Baldwin</b>	.....	Joy [1]
<b>Kieran O'Connor</b>	.....	Prison Guard [1]
<b>Alex Giannini</b>	.....	Prison Governor [1] <sup>1</sup>
<b>Adam Napier</b>	.....	Captain Simmons [1]
<b>Henrietta Clemett</b>	.....	Matilda [1]
<b>Paul Critoph</b>	.....	Charles [1]
<b>Emilio Aquino</b>	.....	Busboy [1]
<b>Kerry Shale</b>	.....	Doctor Renfrew [2]
<b>Glenn Wrage</b>	.....	Gardner [2]
<b>Jeff Mash</b>	.....	Grant [2]

**Below:**  
Matt Smith  
puts his feet  
up on the Oval  
Office set.



<b>Tommy Campbell</b>	.....	Sergeant [2]
<b>Peter Banks</b>	.....	Doctor Shepherd [2]
<b>Frances Barber</b>	.....	Eye Patch Lady [2]
<b>Ricky Fearon</b>	.....	Tramp [2]

<sup>1</sup> Uncredited as omitted from finished programme

UNCREDITED

<b>Simon Challis, Richard Tunesi</b>	<b>Noblemen</b>
<b>Malcolm Bevan</b>	..... Footman
<b>Jennifer Marsh, Charlotte Nolan, Kate</b>	
<b>Champneys Smith</b>	..... Maids
<b>Raki Brown</b>	..... Prisoner of War
<b>Jon Bentley</b>	..... Nazi Officer <sup>2</sup>
<b>Antony Evans, Pete Symonds</b>	..... Nazi Soldiers <sup>2</sup>
<b>Andy Jones</b>	..... Postman
<b>Dean Anderson, Kwesi Gepi Attee, Azhar</b>	
<b>Miah, Sam Steeper, Gavin Clark</b>	..... Storm Cage Guards
<b>Melanie Allen</b>	..... Waitress
<b>Jason Shepherd</b>	..... Chef
<b>Jeff Williams</b>	..... Trucker
<b>Ikay Agu, Cherie Hamilton, Anneliese</b>	
<b>Murray, Gwion Ap Rhisiart</b>	..... Diners
<b>Marcel Cozza</b>	..... Astronaut (in Lake)
<b>Mark Gittleman, John Gullo</b>	..... Silents
<b>Denzie Phipps</b>	..... Barman
<b>Harry Burt, James Harris, Matthew</b>	
<b>Humphries, Cameron Williams, Malcolm</b>	
<b>Palmer</b>	..... Male Bar Punters
<b>Kimberley Senior</b>	..... Attractive Girl
<b>Anne Bolton, Caroline Gill, Juliet McCarthy,</b>	
<b>Natalie Mintz, Julie Houl</b>	..... Female Punters
<b>Garry Lloyd George, Richard Powell, Aled</b>	
<b>Evans, Marcus Elliott</b>	..... Security Men
<b>Greg Bennett</b>	..... Military Man
<b>Jennifer Gilliam, Diane Lukins</b>	..... White House Female Staff
<b>Garry Lloyd George, Tony Banham, Robert</b>	
<b>Davidson</b>	..... White House Male Staff





## Cast and credits

**Chester Durrant** ..... Astronaut  
**Andy Jones** ..... Double for The Doctor  
**Jamie Hill, Iestyn Hampson Jones** ..... Silents  
**Toby Haynes** ..... Voice of Silents  
**Marcel Cozza, Mark Gittleman, John Gullo** .....  
 ..... Men in Black  
**Leroy Brito, Luke Grahame, Iestyn Jones, Chris Lee** ..... Air Force (guarding cell)  
**Robin Bower, Chester Durrant, David Ulett, Craig Rigby** ..... Air Force  
**Ian Freeth, Pina Harrington** ..... Scientists  
**Kristian Arthur, Matthew Doman** Men in Black  
**Ian Darlington Roberts, Dennis Gregory** .....  
 ..... Men in Black  
**Jo McLaren** ..... Stunt Double for River Song  
**3 unknown** ..... Men in Black  
**Robin Bower, Chester Durrant, David Ulett, Craig Rigby** ..... Marines  
**Mark Roe** ..... Driving Double for Canton Delaware  
**Heddi-Joy Taylor-Welch** ..... Double for Amy Pond  
**Michael Curtis** ..... Silent Stand-In  
**Adam Chilvers, Jonathan Thomas, Steve Grant** ..... 2 NASA Scientists  
**William Morris** ..... Amy's Baby  
**Alan Gill** ..... Military Policeman  
**Jamie Hill** ..... Silent (Closed mouth)  
**Nigel Durrant** ..... Taxi Driver

<sup>2</sup> Not in finished programme

## CREDITS

Written by Steven Moffat  
 Directed by Toby Haynes  
 Produced by Marcus Wilson

1st Assistant Director: Martin Curry  
 [uncredited: Sarah Davies [2]]  
 2nd Assistant Director: James DeHaviland  
 3rd Assistant Director: Heddi-Joy Taylor-Welch  
 Assistant Directors: Michael Curtis,  
 Janine H Jones [uncredited: Jenny Morgan [2]]  
 Location Manager: Iwan Roberts  
 Unit Manager: Rhys Griffiths  
 Location Assistant: Geraint Williams  
 Line Producer (US): David Mason  
 Production Manager: Steffan Morris  
 Production Coordinator: Claire Hildred  
 Asst Production Coordinator: Helen Blyth  
 Production Secretary: Scott Handcock  
 Production Assistant: Charlie Coombes  
 Asst Production Accountant: Rhys Evans  
 Script Executive: Lindsey Alford  
 Script Editor: Caroline Henry  
 Script Supervisor: Caroline Holder  
 [uncredited: Nicky Coles]  
 Camera Operator: Joe Russell  
 [uncredited: Balazs Bloygo [2]]  
 Focus Pullers: Steve Rees, John Vidgen  
 [uncredited: Mani Paliwala Blaxter,  
 Julius Ogden [2]]  
 Grip: Gary Norman  
 [uncredited: Cameron Lovegrove [2],  
 Clive Baldwin]  
 Camera Assistants: Simon Ridge,  
 Svetlana Miko, Matthew Lepper  
 Assistant Grip: Owen Charnley  
 Sound Maintenance Engineers: Jeff Welch,  
 Dafydd Parry  
 Gaffer: Mark Hutchings  
 Best Boy: Pete Chester  
 Electricians: Ben Griffiths, Bob Milton,  
 Stephen Slocombe, Alan Tippetts  
 Stunt Coordinator: Crispin Layfield  
 [uncredited: Marcel Cozza, Tom Lucy [2]]  
 Stunt Performer: Jo McLaren [2]  
 Supervising Art Director: Stephen Nicholas  
 Set Decorator: Julian Luxton  
 Production Buyer: Ben Morris  
 Standby Art Director: Amy Pickwood  
 Assistant Art Director: Jackson Pope [1]

## Left:

Alex Kingston  
 prepares to fall.





**Above:**  
Running  
through  
a scene at  
Lake Silencio.

Concept Artist: Richard Shaun Williams  
 Props Master: Paul Aitken  
 Props Buyer: Catherine Samuel  
 Prop Chargehand: Rhys Jones  
 Standby Props: Phil Shellard, Katherine Archer  
 Dressing Props: Martin Broadbent, Kristian Wilsher  
 Graphic Artist: Christina Tom  
 Draughtsman: Julia Jones  
 Design Assistant: Dan Martin  
 Petty Cash Buyer: Kate Wilson  
 Standby Carpenter: Will Pope  
 [uncredited: Paul Jones]  
 Standby Rigger: Bryan Griffiths  
 [uncredited: Dave Mount Stephens]  
 Standby Painter: Helen Atherton  
 Store Person: Jayne Davies  
 Props Makers: Penny Howarth, Nicholas Robatto  
 Props Driver: Medard Mankos  
 Practical Electrician: Albert James  
 Construction Manager: Matthew Hywel-Davies  
 Construction Chargehand: Scott Fisher  
 Graphics: BBC Wales Graphics  
 Asst Costume Designer: Caroline McCall  
 Costume Supervisor: Bobbie Peach  
 Costume Assistants: Jason Gill, Yasemin Kascioglu,  
 Emma Jones [uncredited: Emma Bevan, Elle Kent,  
 Nikki Lightfoot, Caroline Thorpe, Maria Franchi,  
 Rosie Flood, Maxine Brown]  
 Make-Up Supervisor: Pam Mullins  
 Make-Up Artists: Vivienne Simpson, Allison Sing  
 [uncredited: Cathy Davies, Ros Wilkins]

Choreographer: Ailsa Berk  
 VFX Producer: Beewan Athwal  
 Casting Associate: Alice Purser  
 Assistant Editor: Becky Trotman  
 VFX Editor: Cat Gregory  
 Post Prod Supervisor: Nerys Davies  
 Post Prod Coordinator: Marie Brown  
 Dubbing Mixer: Tim Ricketts  
 Dialogue Editor: Matthew Cox [1],  
 Darran Clement [2]  
 Sound Effects Editor: Paul Jefferies  
 ADR Editor: Matthew Cox [2]  
 Foley Editor: Jamie Talbutt  
 Online Editor: Jeremy Lott  
 Colourist: Mick Vincent  
 Online Conform: Mark Bright  
 With thanks to  
 The BBC National Orchestra of Wales  
 Conducted and Orchestrated by Ben Foster  
 Mixed by Jake Jackson  
 Recorded by Gerry O'Riordan  
 Original Theme Music: Ron Grainer  
 Casting Director: Andy Pryor CDG  
 Production Executive: Julie Scott  
 Production Accountant: Dyfed Thomas  
 Sounds Recordist: Bryn Thomas  
 [uncredited: Ray Parker]  
 Costume Designer: Barbara Kidd  
 Make-Up Designer: Barbara Southcott  
 Music: Murray Gold  
 Visual Effects: The Mill  
 Special Effects: Real SFX  
 Prosthetics: Millennium FX  
 Editor: Tim Porter  
 Production Designer: Michael Pickwood  
 Director of Photography: Stephan Pehrsson  
 [uncredited: Balazs Bloygo [2]]  
 Associate Producer: Denise Paul  
 Line Producer: Diana Barton  
 Executive Producers: Steven Moffat,  
 Piers Wenger, Beth Willis  
 A BBC America and  
 BBC cymru wales co-production  
[bbc.co.uk/doctorwho](http://bbc.co.uk/doctorwho)  
 © BBC 2011



# Profile

## STUART MILLIGAN

President Richard Nixon

**S**tuart Milligan enjoyed a long career playing American parts in British productions. Born 10 September 1953 in Boston, Massachusetts, he was raised in Denver, Colorado by parents Charles and Phyllis Milligan, both teachers. He was inspired to act after seeing *The Fantasticks* at Elitch Gardens Theatre in Denver, aged eight.

With his piercing blue eyes and jet-black hair, he tended to play strong, often larger-than-life American characters, including tough US military officers.

Coming to England in the 1970s, his earliest stage appearances came in pub theatre the King's Head, Islington, in *Shay* (1978) and *Let Me In, I'm a Friend of the Band* (1979). The rest of 1979 was spent with London's Bubble Theatre in *Twelfth Night*, *Two Lads from London* and *Hero of the Gods*.

He soon progressed to West End productions including *Fear and Loathing in Las Vegas* (1982, Fortune Theatre), *Marilyn!* (1982/3, Adelphi), *The Normal Heart* (1985/6, Noel Coward Theatre/Royal Court), *The Foreigner* (1987/8, Noel Coward Theatre), *Nite Club Confidential* (1988, Playhouse) and *Bus Stop* (1990, Lyric).

His small screen début came in an episode of *Secret Army*, aired 15 December 1979. Subsequent TV roles followed in *Oppenheimer* (1980), *Juliet Bravo* (1982), *We'll Meet Again* (1982), *Whoops Apocalypse* (1982), *The Rothko Conspiracy* (1983), *Dempsey and Makepeace* (1985), *Fell Tiger*



(1985), *Act of Will* (1989), *A Quiet Conspiracy* (1989) and science-fiction TV movie *Murder on the Moon* (1989).

In the 1990s, TV work included playing General George Patton in *The Young Indiana Jones Chronicles* (1992) and roles in *The Chief* (1993) and *True Crimes* (1993).

Milligan profited with supporting roles in international movies shot in British studios by American companies, including *Outland* (1981), *The Lords of Discipline* (1983), *Spies Like Us* (1985), *Santa Claus: The Movie* (1985) and *Aliens* (1986). Latter film work included *Prague Duet* (1998), *Spy Game* (2001) and *Sky Captain and the World of Tomorrow* (2004).

With hundreds of BBC radio credits since 1979, Milligan was a radio Superman, appearing in the 1988 drama-documentary *Superman on Trial*, which spawned full series *The Adventures of Superman* (1990/1) and *Superman – Doomsday & Beyond!* (1993). Milligan also enjoyed successful radio serial

### Above:

Stuart Milligan as President Richard Nixon in *The Impossible Astronaut/Day of the Moon*.





**Above:**  
With Alan  
Davies in  
*Jonathan Creek*.

adaptations of Stephen King's *Salem's Lot* (1995) and *Pet Sematary* (1997).

Voicework also included redubbing overseas animations such as *Cyber City Oedo 808* (1990, credited as Bruce Martin), *Robin Hood* (1991), *Bounty Dog* (1994) and *Rocket Boy and Toro* (2008). Other media includes video games, such as a live action interactive *Cluedo*.

His stage work expanded, encompassing serious drama and glitzy musicals. He starred in *The Graduate* (1991, Gielgud Theatre) and *Crazy for You* (1994/5, Prince Edward Theatre), then National Theatre productions of *The Pirates of Penzance* (1998), *Oklahoma!* (1998), *South Pacific* (2001/2), *A Prayer for Owen Meany* (2002) and *Frozen* (2002).

He starred in *All My Sons* (2007, Lyceum, Edinburgh) and *The Last Confession* (2007/8, Royal Haymarket Theatre and tour), before taking one of his longest running roles as Mafia boss Gyp DeCarlo in hit musical *Jersey Boys*, from 2008 at the Prince Edward Theatre.

He returned to the National for *Evening at the Talkhouse* (2015) and *The Red Barn* (2016/17), while his more recent stage work includes *Dessert* (2017, Southwark Playhouse).

He continued to work in TV, his best-known role being egocentric magician Adam Klaus in *Jonathan Creek* (1998-2004 plus 2009/10 Specials), having taken over the role from Anthony Head for its second season. Milligan also played motel owner Max Samson in soap revival *Crossroads* (2003).

Other twenty-first-century television included *Daylight Robbery* (2000), *The Knock* (2000), *Futurecast* (2000), *The Romantics* (2006), drama-documentary *9/11: The Twin Towers* (2006), *Midsomer Murders* (2006), *Lewis* (2007), *Land Girls* (2011), ABC's US CIA drama *The Assets* (2013/14) and German series *Berlin Station* (2016).

Comedy roles included *Gary: Tank Commander* (2009) and *Benidorm* (2017). He also once took a voice-over credit in Steven Moffat's sitcom *Chalk* (1997).

Later film roles include *Angel of Decay* (2016) and *Hunter Killer* (2017).

Several *Doctor Who*-related roles included the voice of Colonel Stark in Tenth Doctor animation *Dreamland* (2009), and Big Finish audio appearances in Sixth Doctor adventure *The Reaping* (2006) and Seventh Doctor stories *Lurkers at Sunlight's Edge* (2010), *Black and White* (2012) and *Starlight Robbery* (2013), playing Garundel in the latter two. He appeared in *Torchwood* audio *The Dollhouse* (2017) and was an uncredited tannoy voiceover in *The Sarah Jane Adventures* TV story *Warriors of Kudlak* (2007).

Milligan married Dutch-born wife Rosie (née Rosalie Van Beusekom) in autumn 1978 and they settled in London. They have two grown-up daughters, Sjanneke and Maaïke. ■



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